كتاب
شكرستان
در نحوی زبان پارسی
تصنيف
يونس اوكسفردی

A GRAMMAR OF THE PERSIAN LANGUAGE.

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چو عندليب فصاحت فروشد اي حافظ
تو قدر او بسخن گفتن دري بشكن

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THE

PREFACE.

THE Perſian language is rich, melodious, and elegant; it has been ſpoken for many ages by the greateſt princes in the politeſt courts of Aſia; and a number of admirable works have been written in it by hiſtorians, philoſophers, and poets, who found it capable of expreſſing with equal advantage the moſt beautiful and the moſt elevated ſentiments.

It muſt ſeem ſtrange, therefore, that the ſtudy of this language ſhould be ſo little cultivated at a time when a taſte for general and diffuſive learning ſeems univerſally to prevail; and that the fine productions of a celebrated nation ſhould remain in manuſcript upon the ſhelves of our publick libraries, without a ſingle admirer who might open their treaſures to his countrymen, and diſplay their beauties to the light; but if we conſider the ſubject with a proper attention, we ſhall diſcover a variety of cauſes which have concurred to obſtruct the progreſs of Eaſtern literature.

Some men never heard of the Asiatick writings, and others will not be convinced that there is any thing valuable in them; some pretend to be busy, and others are really idle; some detest the Persians, because they believe in Mahomed, and others despise their language, because they do not understand it: we all love to excuse, or to conceal, our ignorance, and are seldom willing to allow any excellence beyond the limits of our own attainments: like the savages, who thought that the sun rose and set for them alone, and could not imagine that the waves, which surrounded their island, left coral and pearls upon any other shore.

Another obvious reason for the neglect of the Persian language is the great scarcity of books, which are necessary to be read before it can be perfectly learned, the greater part of them are preserved in the different museums and libraries of Europe, where they are shewn more as objects of curiosity than as sources of information; and are admired, like the characters on a Chinese screen, more for their gay colours than for their meaning.

Thus, while the excellent writings of Greece and Rome are studied by every man of a liberal education, and diffuse a general refinement through our part of the world, the works

works of the Perſians, a nation equally diſtinguiſhed in ancient hiſtory, are either wholly unknown to us, or conſidered as entirely deſtitute of taſte and invention.

But if this branch of literature has met with ſo many obſtructions from the ignorant, it has, certainly, been checked in its progreſs by the learned themſelves; moſt of whom have confined their ſtudy to the minute reſearches of verbal criticiſm; like men who diſcover a precious mine, but inſtead of ſearching for the rich ore, or for gems, amuſe themſelves with collecting ſmooth pebbles and pieces of cryſtal. Others miſtook reading for learning, which ought to be carefully diſtinguiſhed by every man of ſenſe, and were ſatisfied with running over a great number of manuſcripts in a ſuperficial manner, without condeſcending to be ſtopped by their difficulty, or to dwell upon their beauty and elegance. The reſt have left nothing more behind them than grammars and dictionaries; and though they deſerve the praiſes due to unwearied pains and induſtry, yet they would, perhaps, have gained a more ſhining reputation, if they had contributed to beautify and enlighten the vaſt temple of learning, inſtead of ſpending their lives in adorning only its porticos and avenues.

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There is nothing which has tended more to bring polite letters into discredit, than the total insensibility of commentators and criticks to the beauties of the authors whom they profess to illustrate: few of them seem to have received the smallest pleasure from the most elegant compositions, unless they found some mistake of a transcriber to be corrected, or some established reading to be changed, some obscure expression to be explained, or some clear passage to be made obscure by their notes.

It is a circumstance equally unfortunate that men of the most refined taste and the brightest parts are apt to look upon a close application to the study of languages as inconsistent with their spirit and genius: so that the state of letters seems to be divided into two classes, men of learning who have no taste, and men of taste who have no learning.

M. de Voltaire, who excels all writers of his age and country in the elegance of his style, and the wonderful variety of his talents, acknowledges the beauty of the Persian images and sentiments, and has versified a fine passage from Sadi, whom he compares to Petrarch: if that extraordinary man had added a knowledge of the Asiatick languages to his other acquisitions, we should by this time have seen the poems and

histories

histories of Persia in an European dress, and any other recommendation of them would have been unnecessary.

*But there is yet another cause which has operated more strongly than any before mentioned towards preventing the rise of oriental literature; I mean the small encouragement which the princes and nobles of Europe have given to men of letters. It is an indisputable truth, that learning will always flourish most where the amplest rewards are proposed to the industry of the learned; and that the most shining periods in the annals of literature are the reigns of wise and liberal princes, who know that fine writers are the oracles of the world, from whose testimony every king, statesman, and hero must expect the censure or approbation of posterity. In the old states of Greece the highest honours were given to poets, philosophers, and orators; and a single city (as an eminent writer * observes) in the memory of one man, produced more numerous and splendid monuments of human genius than most other nations have afforded in a course of ages.*

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whose works remain

* *Ascham.*

to the present age the models of taste and elegance; and the writers, whom Augustus protected, brought their compositions to a degree of perfection, which the language of mortals cannot surpass. Whilst all the nations of Europe were covered with the deepest shade of ignorance, the Califs in Asia encouraged the Mahomedans to improve their talents, and cultivate the fine arts; and even the Turkish Sultan, who drove the Greeks from Constantinople, was a patron of literary merit, and was himself an elegant poet. The illustrious family of Medici invited to Florence the learned men whom the Turks had driven from their country; and a general light succeeded to the gloom which ignorance and superstition had spread through the western world. But that light has not continued to shine with equal splendour; and though some slight efforts have been made to restore it, yet it seems to have been gradually decaying for the last century: it grows very faint in Italy; it seems wholly extinguished in France; and whatever sparks of it remain in other countries are confined to the closets of humble and modest men, and are not general enough to have their proper influence.

The nobles of our days consider learning as a subordinate acquisition, which would not be consistent with the dignity of

their

their fortunes, and ſhould be left to thoſe who toil in a lower ſphere of life: but they do not reflect on the many advantages which the ſtudy of polite letters would give peculiarly to perſons of eminent rank and high employments; who, inſtead of relieving their fatigues by a ſeries of unmanly pleaſures, or uſeleſs diverſions, might ſpend their leiſure in improving their knowledge, and in converſing with the great ſtateſmen, orators, and philoſophers of antiquity.

If learning in general has met with ſo little encouragement, ſtill leſs can be expected for that branch of it, which lies ſo far removed from the common path, and which the greater part of mankind have hitherto conſidered as incapable of yielding either entertainment or inſtruction: if pains and want be the lot of a ſcholar, the life of an orientaliſt muſt certainly be attended with peculiar hardſhips. Gentius, who publiſhed a beautiful Perſian work called The Bed of Roſes, *with an uſeful but inelegant tranſlation, lived obſcurely in* Holland, *and died in miſery. Hyde, who might have contributed greatly towards the progreſs of eaſtern learning, formed a number of expenſive projects with that view, but had not the ſupport and aſſiſtance which they deſerved and required. The labours of Meninſki immortalized and ruined him: his*

dictionary

dictionary of the Asiatick languages is, perhaps, the most laborious compilation that was ever undertaken by any single man; but he complains in his preface that his patrimony was exhausted by the great expence of employing and supporting a number of writers and printers, and of raising a new press for the oriental characters. M. d'Herbelot, indeed, received the most splendid reward of his industry: he was invited to Italy by Ferdinand II. duke of Tuscany, who entertained him with that striking munificence which always distinguished the race of the Medici: after the death of Ferdinand, the illustrious Colbert recalled him to Paris, where he enjoyed the fruits of his labour, and spent the remainder of his days in an honourable and easy retirement. But this is a rare example: the other princes of Europe have not imitated the duke of Tuscany; and Christian VII. was reserved to be the protector of the eastern muses in the present age.

Since the literature of Asia was so much neglected, and the causes of that neglect were so various, we could not have expected that any slight power would rouze the nations of Europe from their inattention to it; and they would, perhaps, have persisted in despising it, if they had not been animated by the most powerful incentive that can influence the

mind

mind of man: interest was the magick wand which brought them all within one circle; interest was the charm which gave the languages of the East a real and solid importance. By one of those revolutions, which no human prudence could have foreseen, the Persian language found its way into India; that rich and celebrated empire, which, by the flourishing state of our commerce, has been the source of incredible wealth to the merchants of Europe. A variety of causes, which need not be mentioned here, gave the English nation a most extensive power in that kingdom: our India company began to take under their protection the princes of the country, by whose protection they gained their first settlement; a number of important affairs were to be transacted in peace and war between nations equally jealous of one another, who had not the common instrument of conveying their sentiments; the servants of the company received letters which they could not read, and were ambitious of gaining titles of which they could not comprehend the meaning; it was found highly dangerous to employ the natives as interpreters, upon whose fidelity they could not depend; and it was at last discovered, that they must apply themselves to the study of the Persian language, in which all the letters from the Indian princes were written.

A few men of parts and taste, who resided in Bengal, have since amused themselves with the literature of the East, and have spent their leisure in reading the poems and histories of Persia; but they found a reason in every page to regret their ignorance of the Arabick language, without which their knowledge must be very circumscribed and imperfect. The languages of Asia will now, perhaps, be studied with uncommon ardour; they are known to be useful, and will soon be found instructive and entertaining; the valuable manuscripts that enrich our publick libraries will be in a few years elegantly printed; the manners and sentiments of the eastern nations will be perfectly known; and the limits of our knowledge will be no less extended than the bounds of our empire.

It was with a view to facilitate the progress of this branch of literature, that I reduced to order the following instructions for the Persian language, which I had collected several years ago; but I would not present my grammar to the publick till I had considerably enlarged and improved it: I have, therefore, endeavoured to lay down the clearest and most accurate rules, which I have illustrated by select examples from the most elegant writers; I have carefully compared my work with every composition of the same nature

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*that has fallen into my hands; and though on so general a subject I must have made several observations which are common to all, yet I flatter myself that my own remarks, the disposition of the whole book, and the passages quoted in it, will sufficiently distinguish it as an original production. Though I am not conscious that there are any essential mistakes or omissions in it, yet I am sensible that it falls very short of perfection, which seems to withdraw itself from the pursuit of mortals, in proportion to their endeavours of attaining it; like the talisman in the Arabian tales, which a bird carried from tree to tree as often as its pursuer approached it. But it has been my chief care to avoid all the harsh and affected terms of art which render most didactick works so tedious and unpleasant, and which only perplex the learner, without giving him any real knowledge: I have even refrained from making any enquiries into general grammar, or from entering into those subjects which have already been so elegantly discussed by the most judicious philosopher *, the most learned divine †, and the most laborious scholar of the present age ‡.*

* *See Hermes.*

† *A short Introduction to English Grammar.*

‡ *The grammar prefixed to the Dictionary of the English Language.*

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*It was my first design to prefix to the grammar a history of the Persian language from the time of Xenophon to our days, and to have added a copious praxis of tales and poems extracted from the classical writers of Persia; but as those additions would have delayed the publication of the grammar, which was principally wanted, I thought it advisable to reserve them for a separate volume, which the publick may expect in the course of the ensuing winter. I have made a large collection of materials for a general history of Asia, and for an account of the geography, philosophy, and literature of the eastern nations, all which I propose to arrange in order, if my more solid and more important studies will allow me any intervals of leisure *.*

I cannot forbear acknowledging in this place the signal marks of kindness and attention, which I have received from many learned and noble persons; but General Carnac has obliged me the most sensibly of them, by supplying me with a valuable collection of Persian manuscripts on every branch of eastern learning, from which many of the best examples in

* *See the* History of the Persian Language, *a* Description of Asia, *and a* Short History of Persia, *published with my* Life of Nader Shah *in the year* 1773.

the

the following grammar are extracted. A very learned Professor at Oxford has promoted my studies with that candour and benevolence which so eminently distinguish him; and many excellent men that are the principal ornaments of that university have conferred the highest favours on me, of which I shall ever retain a grateful sense: but I take a singular pleasure in confessing that I am indebted to a foreign nobleman‡ for the little knowledge which I have happened to acquire of the Persian language; and that my zeal for the poetry and philology of the Asiaticks was owing to his conversation, and to the agreeable correspondence with which he still honours me.*

Before I conclude this preface it will be proper to add a few remarks upon the method of learning the Persian language, and upon the advantages which the learner may expect from it. When the student can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruse the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs: he needs not burden his mind with those that deviate from the common form, as they will be

* Dr. HUNT. ‡ *Baron* REVISKI.

insensibly learned in a short course of reading. By this time he will find a dictionary necessary, and I hope he will believe me, when I assert from a long experience, that, whoever possesses the admirable work of Meninski, will have no occasion for any other dictionary of the Persian tongue. He may proceed by the help of this work to analyse the passages quoted in the grammar, and to examine in what manner they illustrate the rules; in the mean time he must not neglect to converse with his living instructor, and to learn from him the phrases of common discourse, and the names of visible objects, which he will soon imprint on his memory, if he will take the trouble to look for them in the dictionary: and here I must caution him against condemning a work as defective, because he cannot find in it every word which he hears; for sounds in general are caught imperfectly by the ear, and many words are spelt and pronounced very differently.

The first book that I would recommend to him is the Gulistán or Bed of Roses, *a work which is highly esteemed in the East, and of which there are several translations in the languages of Europe: the manuscripts of this book are very common; and by comparing them with the printed edition of Gentius, he will soon learn the beautiful flowing hand used*

in Persian, which consists of bold strokes and flourishes, and cannot be imitated by our types. It will then be a proper time for him to read some short and easy chapter in this work, and to translate it into his native language with the utmost exactness; let him then lay aside the original, and after a proper interval let him turn the same chapter back into Persian by the assistance of the grammar and dictionary; let him afterwards compare his second translation with the original, and correct its faults according to that model. This is the exercise so often recommended by the old rhetoricians, by which a student will gradually acquire the style and manner of any author, whom he desires to imitate, and by which almost any language may be learned in six months with ease and pleasure. When he can express his sentiments in Persian with tolerable facility, I would advise him to read some elegant history or poem with an intelligent native, who will explain to him in common words the refined expressions that occur in reading, and will point out the beauties of learned allusions and local images. The most excellent book in the language is in my opinion the collection of tales and fables called Anvar Soheili by Hussein Vaèz, surnamed Cashefi, who took the celebrated work of Bidpai or Pilpay for his text,

and

and has comprised all the wisdom of the eastern nations in fourteen beautiful chapters. At some leisure hour he may desire his Munshi or writer to transcribe a section from the Gulistân, or a fable of Cashefi, in the common broken hand used in India, which he will learn perfectly in a few days by comparing all its turns and contractions with the more regular hands of the Arabs and Persians: he must not be discouraged by the difficulty of reading the Indian letters, for the characters are in reality the same with those in which our books are printed, and are only rendered difficult by the frequent omission of the diacritical points, and the want of regularity in the position of the words: but we all know that we are often at a loss to read letters which we receive in our native tongue; and it has been proved that a man who has a perfect knowledge of any language, may with a proper attention decypher a letter in that idiom, though it be written in characters which he has never seen before, and of which he has no alphabet.

In short, I am persuaded that whoever will study the Persian language according to my plan, will in less than a year be able to translate and to answer any letter from an Indian prince, and to converse with the natives of India,

not

*not only with fluency, but with elegance. But if he desires to distinguish himself as an eminent translator, and to understand not only the general purport of a composition, but even the graces and ornaments of it, he must necessarily learn the Arabick tongue, which is blended with the Persian in so singular a manner, that one period often contains both languages wholly distinct from each other in expression and idiom, but perfectly united in sense and construction. This must appear strange to an European reader; but he may form some idea of this uncommon mixture, when he is told that the two Asiatick languages are not always mixed like the words of Roman and Saxon origin in this period, "The true law is "right reason, conformable to the nature of things; which "calls us to duty by commanding, deters us from sin by for-"bidding *;" but as we may suppose the Latin and English to be connected in the following sentence,* "The true *lex* is "*recta ratio*, conformable *naturæ*, which by commanding "*vocet ad officium*, by forbidding *à fraude deterreat*."

A knowledge of these two languages will be attended with a variety of advantages to those who acquire it: the

* *See Middleton's Life of Cicero, vol. III. p. 351.*

Hebrew, Chaldaick, Syriack, and Ethiopian tongues are dialects of the Arabick, and bear as near a resemblance to it as the Ionick to the Attick Greek; the jargon of Indostan, very improperly called the language of the Moors, contains so great a number of Persian words, that I was able with very little difficulty to read the fables of Pilpai which are translated into that idiom; the Turkish contains ten Arabick or Persian words for one originally Scythian, by which it has been so refined that the modern kings of Persia were fond of speaking it in their courts: in short, there is scarce a country in Asia or Africa, from the source of the Nile to the wall of China, in which a man who understands Arabick, Persian, and Turkish may not travel with satisfaction, or transact the most important affairs with advantage and security.

As to the literature of Asia, it will not, perhaps, be essentially useful to the greater part of mankind, who have neither leisure nor inclination to cultivate so extensive a branch of learning; but the civil and natural history of such mighty empires as India, Persia, Arabia, and Tartary cannot fail of delighting those who love to view the great picture of the universe, or to learn by what degrees the most obscure states have risen to glory, and the most flourishing kingdoms have

sunk

sunk to decay; *the philosopher will consider those works as highly valuable, by which he may trace the human mind in all its various appearances, from the rudest to the most cultivated state: and the man of taste will undoubtedly be pleased to unlock the stores of native genius, and to gather the flowers of unrestrained and luxuriant fancy* *.

* *My professional studies having wholly engaged my attention, and induced me not only to abandon oriental literature, but even to efface, as far as possible, the very traces of it from my memory, I committed the conduct and revisal of this edition of my grammar, and the composition of the index to Mr. Richardson, in whose skill I have a perfect confidence, and from whose application to the eastern languages, I have hopes that the learned world will reap no small advantage.*

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1910

كتاب
شكرستان
در نحوي زبان پارسي

A
GRAMMAR
OF THE
PERSIAN LANGUAGE.

OF LETTERS.

THE learner is supposed to be acquainted with the common terms of grammar, and to know that the Persians write their characters from the right hand to the left.

There are thirty-two Persian letters.

A Alif.

2111

	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Alif.	ـا	ا	ـا	ا	A.
Ba.	ـب	ب	ـبـ	بـ	B.
Pa.	ـپ	پ	ـپـ	پـ	P.
Ta.	ـت	ت	ـتـ	تـ	T.
Sa.	ـث	ث	ـثـ	ثـ	S.
Jim.	ـج	ج	ـجـ	جـ	J.
Chim.	ـچ	چ	ـچـ	چـ	Ch.
Hha.	ـح	ح	ـحـ	حـ	Hh.
Kha.	ـخ	خ	ـخـ	خـ	Kh.
Dal.	ـد	د	ـد	د	D.
Zal.	ـذ	ذ	ـذ	ذ	Z.
Ra.	ـر ـر	ر ر	ـر ـر	ر ر	R.
Za.	ـز ـز	ز ز	ـز ـز	ز ز	Z.
Zha.	ـژ	ژ	ـژ	ژ	Zh.
Sin.	ـس	س	ـسـ	سـ	S.
Shin.	ـش	ش	ـشـ	شـ	Sh.
Sſad.	ـص	ص	ـصـ	صـ	Sſ.
Zzad.	ـض	ض	ـضـ	ضـ	Zz.
Ta.	ـط	ط	ـطـ	طـ	T.
					Zza.

	IV.	III.	II.	I.	
	Finals.		Initials and Medials.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Zza.	ـظ	ظ	ـظـ	ظـ	Zz.
Ain.	ـع	ع	ـعـ	عـ	A.
Gain.	ـغ	غ	ـغـ	غـ	G.
Fa.	ـف	ف	ـفـ	فـ	F.
Kaf.	ـق	ق	ـقـ	قـ	K.
Caf.	ـک ـك	ک ك	ـکـ ـكـ	کـ or كـ	K.
Gaf.	ـگ ـگ	گ گ	ـگـ ـگـ	گـ گـ	G.
Lam.	ـل	ل	ـلـ	لـ	L.
Mim.	ـم	م	ـمـ	مـ	M.
Nun.	ـن	ن	ـنـ	نـ	N.
Vau.	ـو	و	ـو	و	V.
Ha.	ـه	ه ة	ـهـ	هـ	H.
Ya.	ـي	ي	ـيـ	يـ	Y.
Lam-alif	ـلا	لا	ـلا	لا	

The ſecond and fourth columns of theſe letters from the right hand are uſed only when they are connected with a preceding letter; as محمد Mohammed. Every letter ſhould be connected with that which follows it, except theſe ſeven; ا alif, د dal, ذ zal, ر ra, ز za, ژ zha, and و vau, which

which are never joined to the following letter, as will appear from the words برگ berk *a leaf*, داوری daveri *a dominion*.

Though the perfect pronunciation of these letters can be learned only from the mouth of a Persian or an Indian, yet it will be proper to add a few observations upon the most remarkable of them.

OF CONSONANTS.

It will be needless to say much of the three first consonants ت پ ب since their sound is exactly the same as our *b*, *p*, and *t*, in the words *bar*, *peer*, and *too*, which would be written in Persian بار پیر and تو.

ث

This letter, which the Arabs pronounce like a *th*, has in Persian the same sound with a س or *s*, as ابو لیث Abu Leis, a proper name. It might, therefore, have been rejected from the Persian alphabet without any inconvenience; but it is useful in showing the origin of words, as it is seldom, or never, used in any that are not Arabick. The same may be observed of the following letters, ح ص ض ط ظ ع غ ق which rarely occur in words originally Persian.

ج and چ

The first of these letters answers to our soft *g* in *gem*, which a Persian would write جم or to our *j* in *jar* جار: the second of them چ sounds exactly like our *ch* in the words *cherry*, *cheek*; as چرکس Chirkés *Circassia*.

ح

ح is a very strong aspirate, and may be expressed in our characters by a double *h*, as حال hhál *a condition*.

خ

خ is formed in the throat, and has a sound like the German *ch*; but the Persians pronounce it less harshly than the Arabs, and give it the sound of *c* before *a*, *o*, or *u* in the Tuscan dialect, as خان chan *a lord*, which a Florentine would pronounce like *can*. This is the word so variously and so erroneously written by the Europeans. The sovereign lord of Tartary is neither the *cham*, as our travellers call him, nor the *han*, as Voltaire will have it, but the خان khán, or cán, with an aspirate on the first letter.

د

د answers exactly to our *d* in *deer* دير

ذ

This letter, which the Arabs pronounce *dh*, has in Persian the sound of ز z, and is often confounded with it; thus they write گذشتن and گزشتن guzeshten *to pass*: It is seldom used but in Arabick words; though it sometimes occurs in words purely Persian, as اذربيجان Azarbiján *the province of Media*, so called from اذر azar, an old word for *fire*, because the adorers of fire, if we believe the Asiatick historians, first built their temples in that province.

ر

ر and the three liquids ل م ن are pronounced exactly like our *r*, *l*, *m*, *n*; as ارام arám *rest*, لاله láleh *a tulip*, مار már *a serpent*, نان nán *bread*. But ن before a ب has the sound of *m*, as كنبد kumbed *a tower*, عنبر amber *ambergris*.

ز

ز has the ſound of our *z*, as لالهزار lalehzár *a bed of tulips.*

ژ

This letter has the ſound of our *ſ* in the word *pleaſure, treaſure*; and correſponds preciſely with the ſoft *g* of the French in *gens*, or their *j* in *jour*. It may be expreſſed in our characters by *zh*, as ژاله zháleh *dew*; for it has the ſame relation to *z* which *ſh* has to *s*.

س and ش

س and ش are our *s* and *ſh*, as سليم شاه Selim ſháh *king Selim.*

ص ض ط ظ

Theſe four letters are pronounced by the Arabs in a manner peculiar to themſelves; but in Perſian they are confounded with other letters. ص differs little from س as صددر Saddar *the name of a Perſian book*; and ط has nearly the ſame ſound with ت as عطر otr *eſſence*; a word often uſed in Engliſh, ſince our connection with India, to

denote

denote the precious perfume called *otter of roſes.* The word is Arabick, as the letters ع and ط ſufficiently prove. ض and ظ differ very little from ز; but they are pronounced more forcibly, and may be expreſſed by *zz*, as نظامي Nezzámi *the name of a poet*; خضر Khezzár *the name of a prophet in the eaſtern romances.*

ع and غ

Theſe two letters are extremely harſh in the pronunciation of the Arabs. The ſound of ع, ſays Meninſki, *eſt vox vituli matrem vocantis*; but in Perſian it is a ſort of vowel, and anſwers generally to our broad *a*, as عرب Arab *the Arabians*; عين áin *a fountain.* Sometimes it has a ſound like our *o*, as in the word before-mentioned, عطر otr *perfume.* As to غ it is commonly pronounced in Perſia like our hard *gh* in the word *ghoſt*, as غلام gholám *a boy, a ſervant.*

ف

ف has the ſound of *f* in *fall*, as فال *an omen.*

ق and ك

ق is another harſh Arabick letter, but in Perſian it is

often

often confounded with ک, which has the found of our *k*, as کرمان Kermán *the province of Carmania*; قاف Kaf *a fabulous mountain in the Oriental tales.*

گ

When ک has three points above it, the Perfians give it the found of *g* in the word *gay*, as گلستان guliftán *a bed of rofes*; but thefe points are very feldom written in the Perfian manufcripts; fo that the diftinction between ک *k* and گ *g* can be learned only by ufe: thus they often write گلاب *rofe-water*, and pronounce it gulab.

ن م ل*

See the remark on ر These letters are the liquids *l*, *m*, *n*, *r*.

ه

ه is a flight afpiration, and is often redundant, as بهار behár *the fpring*, which is pronounced almoft like beár; هرات Herat *a city in the province of Corafan*, which the Greeks call Aria: ه therefore is the *b* of the French in *honnête*, whence came our *honeft* without an afpiration. At the

* The Letter Lam when it immediately precedes either of the following Letters adopts the sound of that Letter. Te', Se', Dal, zal, re, ze, seen, sheen, saad, zaad, toa, zoa, Lam, noo. — Vide the last page of the Grammar. —

the end of a word it frequently ſounds like a vowel, as كه ke, which has the ſame ſenſe and pronunciation as the Italian *che* which.

OF VOWELS.

The long vowels are ا و ي, and may be pronounced as *a*, *o*, *ee* in the words *call*, *ſtole*, *feed*; as خان khán *a lord*, اورا ora *to him*, نيز neez *alſo*; but the ſhort vowels are expreſſed by ſmall marks, two of which are placed above the letter, and one below it, as بَ ba or be, بِ be or bi, بُ bo or bu; thus,

اگر آن ترك شيرازي بدست آرد دل مارا
بخال هندويش بخشم سمرقند و بخارارا

Egher ân turki Shirázi bedeſt âred dili mára
Bekháli hinduiſh bakſhem Samarcandu Bokhárára.

The mark ْ placed above a conſonant ſhows that the ſyllable ends with it, as سَمَرْقَنْدِي Sa-mar-can-di *a native of Samarcand*; the firſt of which ſyllables is ſhort, the ſecond and third long by poſition, and the laſt long by nature: but this belongs to the proſody. Theſe ſhort

vowels

vowels are very ſeldom written in the Perſian books; and the other orthographical marks are likewiſe uſually ſuppreſſed, except Medda ˜, Hamza ء, and Teſhdid ّ; the two firſt of which are moſt common.

Medda above an ا gives it a very broad ſound, as آن aun: Hamza ſupplies the place of ي in words that end in ه; it therefore ſometimes repreſents the article, as نامۀ námeï *a book*, or denotes the former of two ſubſtantives, as نافۀ مشك náfeï muſhk *a bag of muſk*; or, laſtly, it marks the ſecond perſon ſingular in the compound preterite of a verb, as دادۀ dádeï, which would regularly be دادهاي dádeh i *thou haſt given*. Teſhdid ſhews a conſonant to be doubled, as طرّه turreh *a lock of hair*.

The omiſſion of the ſhort vowels will at firſt perplex the ſtudent; ſince many words that are compounded of the ſame conſonants, have different ſenſes according to the difference of the vowels omitted: but until he has learned the exact pronunciation of every word from a native, he may give every ſhort vowel a kind of obſcure ſound very common in Engliſh, as in the words *ſun*, *bird*, *mother*, which a Mahometan would write without any vowel, *ſn*, *brd*, *mthr*; thus the Perſian word بد bd may be pronounced like our *bud*.

Vau

Vau و and Ya ي are often uſed as conſonants, like our *v* and *y*; thus, وان Van *a town in Armenia*; جوان juvan *juvenis*, *giovane*, young; يمن Yemen, that province of Arabia which we call *the happy*; خدايار Khodayár, a proper name ſignifying *the friend of God*. و before ا often loſes its ſound, as خوان khán *a table*.

I would not adviſe the learner to ſtudy the parts of ſpeech until he can read the Perſian characters with tolerable fluency; which he will ſoon be able to do, if he will ſpend a few hours in writing a page or two of Perſian in Engliſh letters, and reſtoring them after a ſhort interval to their proper characters by the help of the alphabet. I ſhall cloſe this ſection with a piece of Perſian poetry written both in the Aſiatick and European characters: it is an ode by the poet Hafiz, the firſt couplet of which has been already quoted; and a tranſlation of it ſhall be inſerted in its proper place.

بده ساقي مي باقي كه در جنّت نخواهي يافت
كنار آب ركناباد وگلگشت مصلّارا

Bedéh ſákée meï bákée ke der jennet nekháhi yaft,
Kunári âbi rucnabád va gulghéſhti muſellára.

فغان

فغان کین لولیان شوخ شیرینکار شهرآشوب
چنان بردند صبر از دل که ترکان خوان یغمارا

Fugán kein luliân ſhokhi ſhiringári ſhehrâſhob
Chunân berendi ſabr az dil ke turkan khani yagmára.

ز عشق ناتمام ما جمال یار مستغنیست
بآب و رنگ و خال و خطّ چه حاجت روی زیبارا

Ze eſhki nátemámi má jemáli yári muſtagniſt
Beâb u reng u khál u khatt che hájet ruyi zibára.

حدیث از مطرب و می گو و راز دهر کمتر جو
که کس نگشود و نگشاید بحکمت این معمّارا

Hadís az mutreb u mei gú va rázi dehri kemter jú
Ke kes nekſhud u nekſhaied behikmet ein moammára.

من از آن حسن روزافزون که یوسف داشت دانستم
که عشق از پردهٔ عصمت برون آرد زلیخارا

Men az ân huſni ruzafzún ke yuſuf daſhti daneſtem
Ke eſhk ez perdéi iſmet berún ared zuleikhára.

نصیحت گوش کن جانا که از جان دوستتر دارند
جوانان سعادتمند پند پیر دانارا

 Nasihet

Nasíhet góshi kun jána ke az ján dostiter darend
Juvánáni saádetmendi pendi péeri danára.

بدم گفتي و خرسندم عفاك الله نكو گفتي
جواب تلخ ميزيبد لب لعل شكرخارا

Bedem gufti va khursendem afák alla neku gufti
Javabi telkhi mizeibed lebi lâli shekerkhára.

غزل گفتي و در سفتي بيا و خوش بخوان حافظا
كه بر نظم تو افشاند فلك عقد ثريارا

Gazel gufti va durr sufti beá va khosh bukhán Hafiz
Ke ber názmi to afsháned felek ikdi suriára.

In this specimen of Persian writing the learner will observe a few combinations of letters, which he must by no means forget; as لا lamelif, compounded of ل *l* and ا *a*, in the word مصلا mosella: but the most usual combinations are formed with ح چ ج خ which have the singular property of causing all the preceding letters to rise above the line, as بخارا bokhára, نخچير nakchéer, تصحيح tas-héeh. The letters that precede م *m* are also sometimes raised.

The

The Arabick characters, like those of the Europeans, are written in a variety of different hands; but the most common of them are the نسخی Niskhi, the تعلیق Tâlik, or *hanging*, and the شکسته Shekesteh, or *broken*. Our books are printed in the Niskhi hand, and all Arabick manuscripts, as well as most Persian and Turkish histories, are written in it; but the Persians write their poetical works in the Tâlik, which answers to the most elegant of our Italick hands. As to the Shekesteh, it is very irregular and inelegant, and is chiefly used by the idle Indians, who will not take time to form their letters perfectly, or even to insert the diacritical points; but this hand, however difficult and barbarous, must be learned by all men of business in India, as the letters from the princes of the country are seldom written in any other manner. A specimen of these different forms of writing is engraved, and inserted at the end of this Grammar.

OF

OF NOUNS,

AND FIRST OF GENDERS.

The reader will soon perceive with pleasure a great resemblance between the Persian and English languages, in the facility and simplicity of their form and construction; the former, as well as the latter, has no difference of termination to mark the gender, either in substantives or adjectives: all inanimate things are neuter, and animals of different sexes either have different names, as پسر puser *a boy*, کنیز keneez *a girl*, or are distinguished by the words نر ner *male*, and ماده madé *female*; as شیر نر sheeri ner *a lion*, شیر ماده sheeri madé *a lioness*.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having ه added to it, as معشوق mashuk *a friend*, amicus, معشوقه mashúka *a mistress*, amica, as in this verse:

گل در بر و می بر کف و معشوقه بکامست

Flowers are in my bosom, wine in my hand; and my mistress yields to my desire.

Nouns signifying any living thing, when ... al number require that the Verb they gov... be plural: But inanimate Things, tho' plur... ire the Verb to be in the singular Number; &c:

but in general, when the Persians adopt an Arabick noun of the feminine gender, they make it neuter, and change the final ة into ت; thus نعمة nimet *a benefit* is written نعمت: and almost all the Persian nouns ending in ت, which are very numerous, are borrowed from the Arabs.

OF CASES.

The Persian substantives, like ours, have but one variation of case, which is formed by adding the syllable را to the nominative in both numbers; and answers often to the dative, but generally to the accusative case in other languages; as,

Nominative, پسر puser *a child.*

Dative and Acc. پسررا puserra *to a child* or *the child.*

When the accusative is used indefinitely, the syllable را is omitted, as گل چیدن gul chíden *to gather a flower*, that is, *any flower*; but when the noun is definite or limited, that syllable is added to it, as گلرا چید gulra chíd *he gathered the flower*, that is, *the particular flower.* There is no genitive case in Persian, but when two substantives of different meanings come together, a kesra or

ſhort *e* (ِ) is added in reading to the former of them, and the latter remains unaltered, as مشكِ ختن *the muſk of Tartary*, which muſt be read muſhke Khoten. The ſame rule muſt be obſerved before a pronoun poſſeſſive; as پسرِ من puſere men *my child*: and before an adjective; as شمشيرِ تابناك ſhemſhire tabnak *a bright ſcymitar*. If the firſt word ends in ا or و, the letter ي is affixed to it; as پاشا paſha *a baſha*, پاشاي موصل paſhái Mouſel *the baſha of Mouſel*, ميوها mivaha *fruits*, ميوهاي شيرين mivahái ſhireen *ſweet fruits*: if nouns ending in ه come before other nouns or adjectives, the mark Hamza ء is added to them, as چشمهٔ حيوان cheſhméi heyván *the fountain of life*.

The other caſes are expreſſed for the moſt part, as in our language, by particles placed before the nominative, as

Vocative, اي پسر ai puſer *O child*.
Ablative, از پسر az puſer *from a child*.

The poets, indeed, often form a vocative caſe by adding ا to the nominative, as ساقيا ſakia *O cup-bearer*, شاها ſhaha *O king*; thus Sadi uſes بلبلا bulbula as the vocative of بلبل bulbul *a nightingale*.

بلبلا

بلبلا مژدهٔ بهار بیار
خبر بد ببوم باز بگذار

Bring, O nightingale, the tidings of ſpring; leave all unpleaſant news to the owl.

In ſome old compoſitions the particle مر mer is prefixed to the accuſative caſe; as مر اورا دیدم mer ora deedem *I ſaw him*; but this is either obſolete or inelegant, and is ſeldom uſed by the moderns.

The reader, who has been uſed to the inflexions of European languages, will, perhaps, be pleaſed to ſee an example of Perſian nouns, as they anſwer to the caſes in Latin:

گل gul *a roſe*, roſa.

	Singular.	Plural.
Nom.	گل *a roſe*, roſa.	گلها *roſes*, roſæ.
Gen.	گل *of a roſe*, roſæ.	گلها *of roſes*, roſarum.
Dat.	گلرا *to a roſe*, roſæ.	گلهارا *to roſes*, roſis.
Acc.	گلرا *the roſe*, roſam.	گلهارا *the roſes* roſas.
Voc.	اي گل / Poet. گلا } *O roſe*, ô roſa.	اي گلها *O roſes*, ô roſæ.
Abl.	از گل *from a roſe*, roſâ.	از گلها *from roſes*, roſis.

بلبل

بلبل bulbul *a nightingale.*

Singular.

Nom. and Gen. بلبل *a nightingale.*
Dat. and Acc. بلبلرا *to a nightingale.*
Voc. اي بلبل (Poet. بلبلا) *O nightingale.*
Abl. از بلبل *from a nightingale.*

Plural.

Nom. and Gen. بلبلان *nightingales.*
Dat. and Acc. بلبلانرا *to nightingales.*
Voc. اي بلبلان *O nightingales.*
Abl. از بلبلان *from nightingales.*

ساقي بيار باده كه آمد زمان گل
تا بشكنيم توبه دگر در ميان گل
حافظ وصال گل طلبي همچو بلبلان
جان كن فداي خاك ره باغبان گل

Boy, bring the wine, for the ſeaſon of the roſe approaches; let us again break our vows of repentance in the midſt of the roſes. O Hafiz, thou deſireſt, like the nightingales, the preſence of the roſe: let thy very ſoul be a ranſom for the earth where the keeper of the roſe-garden walks!

I ſhall

I ſhall in this manner quote a few Perſian couplets, as examples of the principal rules in this grammar: ſuch quotations will give ſome variety to a ſubject naturally barren and unpleaſant; will ſerve as a ſpecimen of the oriental ſtyle; and will be more eaſily retained in the memory than rules delivered in mere proſe.

OF THE ARTICLE.

Our article *a* is ſupplied in Perſian by adding the letter ي to a noun, which reſtrains it to the ſingular number; as گلي guli *a ſingle roſe*;

رفتم بباغ صبحدمی تا چینم گلي
آمد بگوش ناگهم آواز بلبلي

One morning I went into the garden to gather *a* roſe, when on a ſudden the voice of *a* nightingale ſtruck my ear.

Without this termination گل gul would ſignify *roſes* or *flowers* collectively, as

مي خواه و گل فشان كن

Call for wine, and ſcatter flowers around.

When a noun ends in ه the idea of unity is expreſſed by the mark Hamza, as چشمهٔ cheſhmeï *a ſingle fountain.*

OF NUMBERS.

From the two examples in a preceding section it appears that the Persian plural is formed by adding ان or ها to the singular: but these terminations are not, as in many languages, wholly arbitrary; on the contrary, they are regulated with the utmost precision. The names of animals form their plural in ان, as

گرگ gurk *a wolf.*	گرگان gurkan *wolves.*
پلنگ pelenk *a tyger.*	پلنگان pelenkan *tygers.*

but words which signify things without life make their plurals by the addition of the syllable ها, as

بال bal *a wing.*	بالها balha *wings.*
ساحل sahil *a shore.*	ساحلها sahilha *shores.*

Both these plurals occur in the following elegant distich,

شب تاریک و بیم موج وگردابي چنین هایل
کجا دانند حال ما سبکباران ساحلها

The night is dark; the fear of the waves oppress us, and the whirlpool is dreadful! How should those, who bear light burdens on the shores, know the misery of our situation.

There are, however, a few exceptions to theſe rules; the names of animals ſometimes make their plurals in ها as well as in ان, as شتر ſhütür *a camel*, شترها ſhütürha and شتران ſhütüran *camels*; and on the other ſide the names of things ſometimes have plurals in ان, as لب leb *a lip*, لبان leban *lips*.

Names of perſons ending in ا or و form their plurals in يان, as دانا dana *a learned man*, دانايان danayan *learned men*; and thoſe that end in ه are made plural by changing the laſt letter into گان, as بچه peché *an infant*, بچگان pechégan *infants*; and ſometimes by adding گان as a ſeparate ſyllable; thus, فرشته feriſhte *an angel*, فرشته گان feriſhte gan *angels*.

If the name of a thing ends in ه, the final letter is abſorbed in the plural before the ſyllable ها, as خانه khané *a houſe*, خانها khanha *houſes*.

In ſome modern Perſian books, as the Life of Nader Shah and others, the plural often ends in ات or in جات, if the ſingular has a final ه.

Sing.	Plur.
نوازش nüwaziſh *a favour*.	نوازشات nüwaziſhat *favours*.
قلعه kalat *a caſtle*.	قلعجات kalajat *caſtles*.

but

but theſe muſt be conſidered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Perſians, have begun to deſtroy even the beautiful ſimplicity of their language.

It muſt not be omitted, that the Arabick ſubſtantives frequently have two ſorts of plurals, one formed according to the analogy of the Perſian nouns, and another after the irregular manner of the Arabians; as عيب aib *a vice*, عيبها aibha and عوايب avaîb *vices*; قلعه kalah *a caſtle*, قلعها kalaha and قلاع kalaa *caſtles*; نايب nayib *a viceroy*, plur. نواب naváb, which our countrymen have miſtaken for the ſingular number, and ſay very improperly *a nabob*. This is one argument out of a great number to prove the impoſſibility of learning the Perſian language accurately without a moderate knowledge of the Arabick; and if the learner will follow my advice, he will peruſe with attention the Arabick grammar of Erpenius * before he attempts to tranſlate a Perſian manuſcript.

* There are two fine editions of this grammar, the firſt publiſhed by the very learned Golius, and the ſecond by the late Albert Schultens; both theſe Orientaliſts have added a number of Arabick odes and elegies, which they have explained in excellent notes: but theſe editions are ſcarce, and Meninſki has inſerted in his grammar the ſubſtance of Erpenius, with many new remarks.

OF ADJECTIVES.

The Persian adjectives admit of no variation, but in the degrees of comparison. The positive is made comparative by adding to it تر, and superlative by adding ترين, as

خوب khub *fair*, خوبتر khubter *fairer*, خوبترين khubterin *fairest*.

Our *than* after a comparative is expressed by the preposition از az, as

بياض روي تو روشنتر از رخ روز
سواد زلف تو تاريكتر از ظلمت داج

The brightness of thy face is more splendid than the cheek of day; the blackness of thy locks is darker than the hue of night.

ماه نيكوست ولي روي تو زيباتر از وست
سرو دلجوست ولي قدّ تو دلجوتر از وست

The moon is bright, but thy face is brighter than it; the cypress is graceful, but thy shape is more graceful than the cypress.

An adjective is sometimes used substantively, and forms its plural like a noun, حکیمان hhakiman *the wise*; if it be a compounded adjective, the syllables ان and را denoting the plural number and the oblique case, are placed at the end of it, as صاحبدل sahibdil *an honest man*; oblique صاحبدلرا sahibdilra; plural صاحبدلان sahibdilan, oblique صاحبدلانرا sahibdilanra; as

فرو مانند پري رویان زان عارض
خجل کشتند سمن بویان زان کاکل

The damsels with faces like angels are dejected at the sight of that cheek; the nymphs with the fragrance of jessamine are filled with envy when they view those curls.

OF PRONOUNS.

The personal pronouns are these which follow;

من men *I*.

Sing. من men *I*. Oblique, مرا merá *me*.
Plur. ما ma *we*. مارا mára *us*.

تو

تو to *Thou.*

Sing. تو to *thou.* Obl. ترا tura *thee.*
Plur. شما shumá *you* or *ye.* شمارا shumára *you.*

او o *He.*

Sing. او o *he*, *she*, or *it.* Obl. اورا óra *him*, *her*, or *it.*
Plur. ايشان ishán *they.* ايشانرا ishánra *them.*

The poets often use شان for ايشان, as

همیرفتم و کوفتم مغز شان
تهي کردم از پیکر نغز شان

I went, and bruised their helmets; I disfigured their beautiful faces.

After a preposition او is often changed into وي or و or اوي oë, as

چون شاه جهاندار بنمود روي
زمینرا ببوسید و شد پیش اوي

When the king of the world showed his face, the general kissed the ground, and advanced before him. *Ferdusi.*

Sometimes after the preposition ب *in*, the letter د is inserted to prevent the hiatus, as بدو bedo for باو beö *in it*;

it; the ſame may be obſerved of بدان bedân for بآن beân *in that*, بدين bedeen for بآين *in this* *.

The poſſeſſives are the ſame with the perſonals, and are diſtinguiſhed by being added to their ſubſtantives; as

Sing. دل من dili men *my heart.*
دل تو dili to *thy heart.*
دل او or وي dili o *his* or *her heart.*
Plur. دلهاي ما dilhaï ma *our hearts.*
دلهاي شما dilhaï ſhuma *your hearts.*
Poet. تان
دلهاي ايشان dilhaï iſhân *their hearts.*
Poet. شان

They are often expreſſed in the ſingular number by theſe final letters م em, ت et, and ش eſh, and after an ا or ه by ام am, ات at, and اش aſh: but after nouns ending in ا elif or و vau the letter ي ya is inſerted before the finals م ت ش; as

* In the ſame manner and from the ſame motives the old Romans added a *d* to many words followed by a vowel; thus Horace, if we adopt the reading of Muretus, uſes *tibid* for *tibi*,

Omne crede diem *tibid* illuxiſſe ſupremum.

دلم dilem *my heart.*
دلت dilet *thy heart.*
دلش dilesh *his* or *her heart.*

جامهٔ ام jámeï am *my robe.*
جامهٔ ات jámeï at *thy robe.*
جامهٔ اش jámeï ash *his* or *her robe.*

مويم mûïm *my hair.*
مويت mûït *thy hair.*
مويش mûïsh *his* or *her hair.*

In poetry, and sometimes in prose, the oblique cases of the personal pronouns are also expressed by م ت ش, as

خوشا شيراز و وضع بي مثالش
خداوندا نگهدار از زوالش

Joy be to Shiraz and its charming borders! O heaven, preserve *it* from decay!

These oblique cases are joined to any word in the sentence which the poet finds convenient; thus in the couplet just quoted the pronoun ش *it* is added to زوال; so in the following distich, ت the dative of تو *thou*, is placed after the conjunction گر gher *if.*

بمی سجاده رنگین کن گرت پیر مغان گوید
که سالک بیخبر نبود زراه و رسم منزلها

Tinge the sacred carpet with wine, if the master of the feast orders *thee*; for he that travels is not ignorant of the ways and manners of banquet-houses.

Our reciprocal pronouns *own* and *self* are expressed in Persian by the following words, which are applicable to all persons and sexes; as

Nom.	خود or خودش	Oblique	خودرا
	خویشتن or خویش		خویشتن را
	or خوي		

thus we may use

من خود *myself.*	ما خود *ourselves.*
تو خود *thyself.*	شما خود *yourselves.*
او خود *his or herself.*	ایشان خود *theirselves* *.

* I here use *his self* and *their selves* instead of the corrupted words *himself* and *themselves*; in which usage I am justified by the authority of Sidney, and of other writers in the reign of Elizabeth: *self* seems to have been originally a noun, and was, perhaps, a synonymous word for *soul*, according to Locke's definition of it; "*Self* is that conscious thinking thing, "which is sensible or conscious of pleasure and pain, capable of happi-"ness and misery:" if this observation be just, the Arabs have exactly the same idiom, for their نفس *soul*, answers precisely to our *self*, as صبي رمي نفسه في نهر "a boy threw *his self* into a river."

خود is also joined like the Latin *ipse* to every person of a verb, as

Sing.	Plur.
خود آمدم *ipse veni.*	خود آمديم *ipsi venimus.*
خود آمدي *ipse venisti.*	خود آمديد *ipsi venistis.*
خود آمد *ipse venit.*	خود آمدند *ipsi venerunt.*

The word خود seems to be redundant in the following beautiful lines of Sadi,

داني چه گفت مرا آن بلبل سحري
تو خود چه آدمي كز عشق بيخبري

Dost thou know what the early nightingale said to me?
"What sort of man art thou, that canst be ignorant
"of love!"

When خود is used as a pronoun possessive, it answers to the Greek σφέτερος, and signifies *my*, *thy*, *our*, *your*, *his* or *her*, and *their*, according to the person and number of the principal verb in the sentence; as in this couplet of Hafiz,

محرم راز دل شيداي خود
كس نمي بينم زخاصّ و عام را

I see

I ſee no man, either among the nobles or the populace, to whom I can truſt the ſecret of *my* afflicted heart.

The demonſtrative pronouns are the following:

این *this.*

Sing.	أين *this.*	Oblique caſes,	اينرا
Plur.	اينان *theſe.*		اينانرا
	or اينها		or اينهارا

آن *that.*

Sing.	آن *that.*	Oblique caſes,	آنرا
Plur.	آنان *thoſe.*		آنانرا
	or آنها		or آنهارا

When این een is prefixed to a noun, ſo as to form one word, it is frequently changed into ام im, as امشب imſheb *to-night*;

تعالي الله چه دولت دارم امشب
كه آمد ناگهان دلدارم امشب

Heaven! how great is my happineſs this night! for this night is my beloved come unexpectedly!

and امروز imrûz *to-day*;

روز عيش وطرب وعيد صيامست امروز
كام دل حاصل وايام بكامست امروز

" This

"This day is a day of mirth, and joy, and the feaſt of "ſpring; this day my heart obtains its deſires, and "fortune is favourable."

The words آن and از آن prefixed to pronouns *perſonal*, change them into *poſſeſſives*, and are read with a ſhort vowel, *ani to* or *ez ani to*, i. e. *thine*, as

ماه كنعان من مسند مصر آن تو شد

O my moon of Canaan (O Joſeph) the throne of Egypt is *thine*.

The relatives and interrogatives are ſupplied by the invariable pronouns كه ke and چه che, of which the former uſually relates to perſons, and the latter to things: in the oblique caſes of theſe pronouns the final ه is abſorbed before the ſyllable را, as

Nom. كه *who*. Oblique, كرا *whom*.
چه *which*. چرا *which*.

كي and چي are interrogatives, and are very often joined to the verb اشت, as كيست *who is it?* چيست *what is it?*

يا رب آن شاهوش ماهرخ زهره جبين
در يكتاي كه و كوهر يكدانه كيست

I O hea-

O heaven! whose precious pearl, and whose inestimable jewel is that royal maid, with a cheek like the moon, and a forehead like Venus?

کدام kudám is also an interrogative pronoun, as

میخواره و سرگشته و رندیم و نظرباز
وانکس که چنین نیست در این شهر کدامست

We are fond of wine, wanton, dissolute, and with rolling eyes; but *who*[*] is there in this city that has not the same vices?

Our *soever* is expressed in Persian by هر or هران prefixed to the relatives, as

هرکه and هرانکه *whosoever.*
هرچه and هرانچه *whatsoever.*

OF VERBS.

The Persians have active and neuter verbs like other nations; but many of their verbs have both an active and neuter sense, which can be determined only by the construction. These verbs have properly but one conjugation, and

and but three changes of tenſe; the imperative, the aoriſt, and the preterite; all the other tenſes being formed by the help of the particles مي and همي, or of the auxiliary verbs هستن or بودن *to be*, and خواستن *to be willing*. The paſſive voice is formed by adding the tenſes of the verb ſubſtantive شدن to the participle preterite of the active; خوانده شد *it was read*. The inflexions of theſe auxiliaries muſt be here exhibited, and muſt be learned by heart, as they will be very uſeful in forming the compound tenſes of the active verbs.

بودن *to be*.

The preſent tenſe of this verb is irregular, but very eaſy, and muſt be carefully remembered, as it is the model for the variations of perſon in all tenſes.

Indicative Mood, Preſent Tenſe.

Sing.	ام *I am.*	Plur.	ايم *we are.*
	اي *thou art.*		ايد *ye are.*
	است *he is.*		اند *they are.*

This tenſe joined to nouns, pronouns, or adjectives often coaleſces with them, and loſes the initial ا elif; as with pronouns,

Sing.

Sing.	منم *ego sum.*	Plur.	مایم *nos sumus.*
	تویی *tu es.*		شماید *vos estis.*
	اوست *ille est.*		ایشانند *illi sunt.*

With adjectives,

شادم *I am glad.*	شادیم *we are glad.*
شادی *thou art glad.*	شادید *you are glad.*
شادست *he is glad.*	شادند *they are glad.*

The negatives are formed by prefixing نه or نـ as نه ام *I am not*, &c. but نه است is commonly written نیست *there is not*, as

راهیست راه عشق که هیچش کناره نیست
آنجا جز آنکه جان بسپارند چاره نیست

"The path of love is a path to which there is no end,
"in which there is no remedy for lovers, but to give
"up their souls." *Hafiz.*

Second Present from the defective هستن *to be.*

Sing.	هستم *I am.*	Plur.	هستیم *we are.*
	هستی *thou art.*		هستید *you are.*
	هست *he is.*		هستند *they are.*

Preterite.

Preterite.

Sing.	Plur.
بودم *I was.*	بوديم *we were.*
بودي *thou wast.*	بوديد *you were.*
بود *he was.*	بودند *they were.*

Preterite Imperfect.

مي بودم   مي بودي   مي بود &c.

Compound Preterite.

بوده ام *I have been.*	بوده ايم *we have been.*
بوده اي or بودهٔ *thou hast been.*	بوده ايد *you have been.*
بوده است *he has been.*	بوده اند *they have been.*

Preterpluperfect.

بوده شدم *I had been.*	بوده شديم *we had been.*
بوده شدي *thou hadst been.*	بوده شديد *you had been.*
بوده شد *he had been.*	بوده شدند *they had been.*

Future.

خواهم بود *I will be.*	خواهيم بود *we will be.*
خواهي بود *thou wilt be.*	خواهيد بود *you will be.*
خواهد بود *he will be.*	خواهند بود *they will be.*

Imperative.

Sing.	Plur.
	باشیم *let us be.*
باش or بو *be thou.*	باشید *be ye.*
باشد or باد *let him be.*	باشند *let them be.*

Subjunctive, or Aorist.

باشم or بوم *I be.*	باشیم or بویم *we be.*
باشي or بوي *thou beest.*	باشید or بوید *you be.*
باشد or بود *he be.*	باشند or بوند *they be.*

Potential.

بودمي *I would be.*	بودیمي *we would be.*
بودي *thou wouldst be.*	بودیدي *you would be.*
بودي *he would be.*	بودندي *they would be.*

Future Subjunctive.

بوده باشم *I shall have been.*	بوده باشیم *we shall have been.*
بوده باشي *thou shalt have been.*	بوده باشید *you shall have been.*
بوده باشد *he shall have been.*	بوده باشند *they shall have been.*

Infinitive.

Present, بودن by contraction بود *to be.*

Preterite, بوده شدن *to have been.*

Participles.

باشا *being.* بوده *been.*

شدن *to be,*

used in forming the Passive voice.

Indicative Present.

Sing.	Plur.
مي شوم *I am.*	مي شويم *we are.*
مي شوي *thou art.*	مي شويد *you are.*
مي شود *he is.*	مي شوند *they are.*

Preterite.

شدم *I was.*	شديم *we were.*
شدي *thou wast.*	شديد *you were.*
شد *he was.*	شدند *they were.*

Preterite Imperfect.

مي شدم مي شدي مي شد &c.

Compound Preterite.

شده ام *I have been.*	شده ايم *we have been.*
شده اي or شدۀ *thou hast been.*	شده ايد *you have been.*
شده است *he has been.*	شده اند *they have been.*

Preterpluperfect.

شده بودم *I had been.*	شده بوديم *we had been.*
شده بودي *thou hadst been.*	شده بوديد *you had been.*
شده بود *he had been.*	شده بودند *they had been.*

Future.

Future.

Sing.	Plur.
خواهم شد *I will be.*	خواهيم شد *we will be.*
خواهي شد *thou wilt be.*	خواهيد شد *you will be.*
خواهد شد *he will be.*	خواهند شد *they will be.*

Imperative.

	شويم *let us be.*
شو *be thou.*	شويد *be ye.*
شود *let him be.*	شوند *let them be.*

Subjunctive, or Aorist.

شوم *I be.*	شويم *we be.*
شوي *thou beest.*	شويد *you be.*
شود *he be.*	شوند *they be.*

Infinitive.

شدن *to be.* شده بودن *to have been.*

Participles.

شوا *being.* شده *having been.*

خواستن

خواستن or خواهیدن *to be willing.*

Aorist,

used in forming the Compound Future of verbs.

Sing. خواهم	*I will.*	Plur. خواهیم	*we will.*
خواهی	*thou wilt.*	خواهید	*you will.*
خواهد	*he will.*	خواهند	*they will.*

The other tenses are formed like those of the regular verbs.

OF TENSES.

It will here be useful to exhibit an analysis of all the tenses of a Persian verb, and to show in what manner they are deduced from the infinitive, which is properly considered by the oriental grammarians as the spring and fountain of all the moods and tenses, and which, therefore, is called in Arabick مصدر másdar or *the source.*

All regular infinitives end in یدن, as رسیدن *to arrive,* نالیدن *to grieve,* ترسیدن *to fear.*

The third person of the preterite is formed by rejecting ن from the infinitive, رسید *he arrived,* نالید *he grieved,* ترسید *he feared.*

گفتم مگر صبا ز چمن رسید
یا کاروان مشک زراه ختن رسید

 I said,

I ſaid, is the zephyr breathing from the garden? or is a caravan of muſk coming from Khoten?

The letter ب prefixed to this tenſe is often redundant, as جامه را ببرد و برفت *he took the mantle, and departed.*

From the preterite is formed the imperfect tenſe by prefixing the particles مي or همي, as ميرسيد or همي رسيد *he was arriving.*

In the third perſons the imperfect tenſe is ſometimes expreſſed by adding ي to the preterite, as ناليدي *he was grieving*, ناليدندي *they were grieving*; this form is very common in proſe, as

بطرب و نشاط مشغول بودندي و نغمهٔ ترانه از زبان
چنگ و چغانه استماع نمودندي

"They were immerſed in pleaſure and delight, and were
"conſtantly liſtening to the melody of the lute, and
"of the cymbal."

The ſame letter ي added to the firſt and third perſons of the paſt tenſe forms the potential mood, as ناليدمي *I might, could, ſhould, or would grieve,* ناليديمي *we might, &c. grieve*; ſo Ferduſi in a love-ſong,

شبي در برت گر برآسودمي
سر فخر بر آسمان سودمي

" If I could fleep one night on thy bofom, I fhould feem
" to touch the fky with my exalted head."

and Hafiz,

آن طره که هر جعدش صد نافهٔ چین ارزد
خوش بودی اگر بودی بویش از خوشخوی

" Thofe locks, each curl of which is worth a hundred
" mufk-bags of China, would be fweet indeed if their
" fcent proceeded from fweetnefs of temper."

The participle preterite is formed from the infinitive by changing ن into ه, as رسیده *arrived*, پاشیده *fprinkled*; from which participle and the auxiliary verbs بودن and شدن are made feveral compound tenfes, and the paffive voice; as پاشیده ام *I have fprinkled*, پاشیده بودم *I had fprinkled*, پاشیده باشم *I fhall have fprinkled*, پاشیده شدم *I was fprinkled*.

هم جان بدان دو نرگس جادو سپرده ایم
هم دل بدان دو سنبل هندو نهاده ایم

We *have* given up all our fouls to thofe two inchanting narciffus's (eyes) we have placed all our hearts on thofe two black hyacinths (locks of hair).

The

The Persians are very fond of the participle preterite; and it is very often used by their elegant writers to connect the members of a sentence, and to suspend the sense till the close of a long period: in poetry it sometimes is used like the third person preterite of a verb, as in this fine couplet;

فروغ جام و قدح نور ماه پوشیده
عذار مغبچگان راه آفتاب زده

"The brightness of the cup and the goblet obscures the
"light of the moon; the cheeks of the young cup-
"bearers steal the splendour of the sun."

In the ode from which this couplet is taken every distich ends with the word زده for زد *be struck*.

In composition the infinitive is contracted by rejecting ن: as خواهم شد *I will be*; so Hafiz,

نفس باد صبا مشک فشان خواهد شد
عالم پیر دگر باره جوان خواهد شد

The breath of the western gale will soon shed musk
around; the old world will again be young.

This

This short infinitive is likewise used after impersonal verbs, as توان کرد *it is possible to do*; باید کرد *it is necessary to do*; thus Hafiz, the Anacreon of Persia,

بسعي خود نتوان برد گوهر مقصود
خيال بست كه اين كار بيحواله برآيد

"It is impossible to attain the jewel of thy wishes by
"thy own endeavours; it is a vain imagination to
"think that it will come to thee without assistance."

and the poet quoted in the history of Cazvini,

روزگار نامه کردار شماست
برآنجا کردار نيکو بايد نگاشت

"The life of man is a journal, in which he must write
"only good actions."

The imperative is regularly formed by throwing away the termination يدن from the infinitive, as رس *arrive thou*, from رسيدن *to arrive*: the letter ب is often prefixed to the imperative, as بگو *say thou*; بترس *fear thou*; so Ferdusi in his noble satire against a king who had slighted him.

ايا شاه محمود كشوركشاي
زمن گر نترسي بترس از خداي
چرا خاطر تيز من خيزيدي
نترسيدي از تيغ خون ريز من

O king Mahmud, thou conqueror of regions, if thou fearest not me, at least *fear* God! why hast thou inflamed my wrathful temper? dost thou not dread my blood-dropping sword?

It must here be observed, that the negatives نه and ن are changed in the imperative into مه and مر, as مپرس *do not ask*;

درد عشقي كشيده‌ام كه مپرس
زهر هجري چشيده‌ام كه مپرس

" I have felt the pain of love; *ask not* of whom; I have
" tasted the poison of absence; *ask not* from whom."

Before verbs beginning with ا elif the letters ن, م and ب are changed into ني, مي and بي, as before آر are used بيار *bring thou*, ميار *do not bring*;

ساقيا ساغر شراب بيار
يكدو ساغر شراب ناب بيار

" Boy,

"Boy, *bring* a cup of wine; *bring* a few more cups of "pure wine."

کو شمع میارید در این جمع که امشب
در مجلس ما ماه رخ دوست تمامست
در مجلس ما عطر میامیز که جانرا
هر دم زسر زلف تو خوشبوي مشامست

"Say, *bring no* tapers into our assembly, for this night "the moon of my beloved's cheek is at its full in our "banquet; *sprinkle no* perfume in our apartment, for "to our minds the fragrance that constantly proceeds "from thy locks is sufficiently pleasing."

The contracted participle used in compound epithets is exactly the same with the imperative, as انگیز *excite thou*, عشرت انگیز *mirth-exciting*; افروز *inflame thou*, گیتي افروز *world-inflaming*, *Getiafrose*, the name of a fairy in the Persian tales translated by Colonel Dow.

The participles of the present tense are formed by adding ان, ا or نده to the imperative, as رسا, رسان, and رسنده *arriving*; which last participle is often used for a noun of action, as بازنده *a player*.

From

From the imperative alſo is formed the conjunctive tenſe or aoriſt by adding to it the uſual perſonal termination, as from آي *come thou*, آيم *I may* or *will come.*

چو آفتاب مي از مشرق پياله برآيد
زباغ عارض ساقي هزار لاله برآيد

"When the ſun of the wine ſhall riſe from the eaſt of "the cup, a thouſand tulips will ſpring from the "garden of the cup-bearer's cheek."

By this affected, yet lively allegory, the poet only means that "the cup-bearer will bluſh when he ſhall preſent the "wine to the gueſts."

For the moſt part this form of the Perſian verb, which the grammarians properly call the aoriſt, or indefinite tenſe, anſwers to the potential mood of other languages, and is governed by conjunctions as in Latin and Engliſh: this will be ſeen more clearly in the following example taken from the life of Nader Shah;

بر دانايان رموز آگاهي و دقيقه يابان حكمتهاي الهي واضح است كه در هر عهد و اوان كه اوضاع جهان مختلف و پريشان و چرخ ستمگر بكام ستمكيشان گردد

کرده خداوند یگانه که مدبر این کارخانه و منقلب
اوضاع زمانه است از فیض بی منتهای خود
سعادتمندیرا موید و در عرصهٔ گیتی مبسوط الید
کند که بمراهم مراحم و رافت بالتیام جراحات قلوب
ستمدیدگان پردازد و مذاق تلخکامان زهر
حوادثرا بشهد عدالت شیرین سازد

"It is evident to the difcerning and intelligent part of
"mankind, that, whenever the affairs of the world
"are thrown into confufion, and fortune favours the
"defires of the unjuft, the great Difpofer of events,
"in the effufion of his endlefs mercy, felects fome
"fortunate hero, whom he fupports with his eternal
"favour; and whom he commands to heal with the
"balm of benevolence the wounds of the afflicted,
"and to fweeten the bitter draught of their misfor-
"tunes with the honey of juftice."

in which period the words کرده kerded, کند kuned, پردازد perdâzed, and سازد fazed, are the aorifts of کردیدن kerdiden, کردن kerden, پرداختن perdâkhten, and ساختن fakhten, governed by the conjunction که *that*.

The preſent tenſe is formed by prefixing مي or همي to the aoriſt, as ميدانم *I know,* ميداني *thou knoweſt,* ميداند *he knoweth:*

اي باد صبا بگذر آنجا كه تو ميداني
و احوال دلم بگو پيدا كه تو ميداني

O gentle gale, paſs by the place which *thou knoweſt*, and diſcloſe the ſecrets of my heart which *thou knoweſt.*

زين خوش رقم كه بر گل رخسار ميكشي
خطّ بر صحيفهٔ گل گلزار ميكشي

With that ſweet hue which *thou beareſt* on the roſe of thy cheek, *thou draweſt* a line over the face of the garden-roſe.

The particles مي and همي are ſometimes joined to the verb, and ſometimes ſeparated from it, according to the pleaſure of the writer, as

بعيش كوش كه تا چشم ميزني برهم
خزان هميرسد و نوبهار مي گذرد

Purſue thy pleaſures eagerly, for while thou canſt cloſe thine eye, the autumn is *approaching*, and the freſh ſeaſon is *paſſing* away.

The letter ب prefixed to the aorist restrains it to the future tense, as برسم *I will arrive*; thus Nakshebi in his work called طوطي نامه or *The Tales of a Parrot*, Night 35,

نخشبي جد و جهد بايد كرد
چونكه مردم بيار خود برسد
هر كه در كارها كند جهدي
عاقبت بر مراد خود برسد

O Nakshebi, a man who desires to enjoy his beloved must be active and diligent: whoever labours diligently in his affairs, *will* at last *attain* the object of his wishes.

After having given this analysis of the Persian verb, it will be necessary to add a table of the moods and tenses as they answer to those of European languages.

Verb Active, پرسيدن porsíden *to ask.*

Indicative Mood, Present Tense.

Sing.	مي پرسم *I ask.*	Plur.	مي پرسيم *we ask.*
	مي پرسي *thou askest.*		مي پرسيد *you ask.*
	مي پرسد *he asks.*		مي پرسند *they ask.*

Simple

Simple Preterite.

Sing.	Plur.
پرسیدم *I asked.*	پرسیدیم *we asked.*
پرسیدی *thou askedst.*	پرسیدید *you asked.*
پرسید *he asked.*	پرسیدند *they asked.*

Compound Preterite.

پرسیده ام *I have asked.*	پرسیده ایم *we have asked.*
پرسیده اي or پرسیدهٔ *thou hast asked.*	پرسیده اید *you have asked.*
پرسیده است or پرسید است *he has asked.*	پرسیده اند *they have asked.*

Preterite Imperfect.

مي پرسیدم *I was asking.*	مي پرسیدیم *we were asking.*
مي پرسیدي *thou wast asking.*	مي پرسیدید *you were asking.*
مي پرسید *he was asking.*	مي پرسیدند *they were asking.*

Preterpluperfect.

پرسیده بودم *I had asked.*	پرسیده بودیم *we had asked.*
پرسیده بودي *thou hadst asked.*	پرسیده بودید *you had asked.*
پرسیده بود *he had asked.*	پرسیده بودند *they had asked.*

First

First Future.

Sing.	Plur.
بپرسم *I ſhall aſk.*	بپرسیم *we ſhall aſk.*
بپرسی *thou ſhalt aſk.*	بپرسید *you ſhall aſk.*
بپرسد *he ſhall aſk.*	بپرسند *they ſhall aſk.*

Second Future.

خواهم پرسید *I will aſk.*	خواهیم پرسید *we will aſk.*
خواهی پرسید *thou wilt aſk.*	خواهید پرسید *you will aſk.*
خواهد پرسید *he will aſk.*	خواهند پرسید *they will aſk.*

Imperative.

	پرسیم *let us aſk.*
پرس or بپرس *aſk thou.*	پرسید *aſk you.*
پرسد *let him aſk.*	پرسند *let them aſk.*

Conjunctive or Aoriſt.

پرسم *I may aſk.*	پرسیم *we may aſk.*
پرسی *thou mayſt aſk.*	پرسید *you may aſk.*
پرسد *he may aſk.*	پرسند *they may aſk.*

Potential.

پرسیدمی *I might, &c. aſk.*	پرسیدیمی *we might, &c. aſk.*
پرسیدی *thou mightſt aſk.*	پرسیدیدی *you might aſk.*
پرسیدی *he might aſk.*	پرسیدندی *they might aſk.*

Compound Future.

Sing. پرسیده باشم *I ſhall have aſked.*
پرسیده باشی *thou ſhalt have aſked.*
پرسیده باشد *he ſhall have aſked.*
Plur. پرسیده باشیم *we ſhall have aſked.*
پرسیده باشید *you ſhall have aſked.*
پرسیده باشند *they ſhall have aſked.*

Infinitive.

Preſent, پرسیدن *to aſk*, contracted پرسید
Preterite, پرسیده بودن *to have aſked.*

Participles.

Preſent, پرسان and پرسنده *aſking.*
Preterite, پرسیده *aſked* or *having aſked.*

Paſſive Voice.

Indicative Preſent.

Sing. پرسیده می شوم *I am aſked.*
پرسیده می شوی *thou art aſked.*
پرسیده می شود *he is aſked.*
Plur. پرسیده می شویم *we are aſked.*
پرسیده می شوید *you are aſked.*
پرسیده می شوند *they are aſked.*

Preterite.

Preterite.

Sing. پرسیده شدم *I was aſked.*
پرسیده شدی *thou waſt aſked.*
پرسیده شد *he was aſked.*
Plur. پرسیده شدیم *we were aſked.*
پرسیده شدید *you were aſked.*
پرسیده شدند *they were aſked.*

Preterpluperfect.

Sing. پرسیده شده بودم *I had been aſked.*
پرسیده شده بودی *thou hadſt been aſked.*
پرسیده شده بود *he had been aſked.*
Plur. پرسیده شده بودیم *we had been aſked.*
پرسیده شده بودید *you had been aſked.*
پرسیده شده بودند *they had been aſked.*

Aoriſt.

Sing. پرسیده شوم *I may be aſked.*
پرسیده شوی *thou mayſt be aſked.*
پرسیده شود *he may be aſked.*
Plur. پرسیده شویم *we may be aſked.*
پرسیده شوید *you may be aſked.*
پرسیده شوند *they may be aſked.*

Second Future.

Sing. پرسيده خواهم شد *I ſhall be aſked.*
پرسيده خواهي شد *thou ſhalt be aſked.*
پرسيده خواهد شد *he ſhall be aſked.*
Plur. پرسيده خواهيم شد *we ſhall be aſked.*
پرسيده خواهيد شد *you ſhall be aſked.*
پرسيده خواهند شد *they ſhall be aſked.*

Infinitive.

Preſent, پرسيده شدن *to be aſked.*
Preterite, پرسيده شده بودن *to have been aſked.*

Negative verbs are formed by prefixing نه or ن to the affirmative in all the tenſes, as

Sing. نمي دانم *I do not know,* neſcio.
نمي داني *thou doſt not know,* neſcis.
نمي داند *he does not know,* neſcit.
Plur. نمي دانيم *we do not know,* neſcimus.
نمي دانيد *you do not know,* neſcitis.
نمي دانند *they do not know,* neſciunt.

ندانم از چه سبب رنگ آشناي نيست
سهي قدان سيه چشم ماه سيمارا

I know not why the damsels, tall as cypresses, with black eyes, bright as the moon, have not the colour of love. *Hafiz.*

OF IRREGULAR VERBS.

In the ancient language of Persia there were very few or no irregularities: the imperative, which is often irregular in the modern Persian, was anciently formed from the infinitive by rejecting the termination يدن eeden; for originally all infinitives ended in دن den, till the Arabs introduced their harsh consonants before that syllable, which obliged the Persians, who always affected a sweetness of pronunciation, to change the old termination of some verbs into تن ten, and by degrees the original infinitives grew quite obsolete: yet they still retain the ancient imperatives and the aorists which are formed from them. This little irregularity is the only anomalous part of the Persian language, which, nevertheless, far surpasses in simplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Persian imperatives from an obsolete verb,

may be useful to those who are curious in ancient dialects; as it will enable them to trace out a considerable part of the old Persian language or Pehlevian پهلوي which has the same relation to the modern دري or Persick, as the Icelandick has to the Danish, or the Saxon to the English; and which was, perhaps, spoken in the age of Xenophon. This is the language in which the works of Zeratusht or Zoroaster are preserved, and into which the fables of Bidpai or Pilpai were first translated from the Indian: but as we rejected the Saxon alphabet to admit the Roman; so the Persians, when they embraced the religion of Mahomet, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabick words and phrases.

The Persian verbs that form their imperatives, and consequently their aorists, from obsolete infinitives, may be distributed into the following classes: the old infinitives may be found by adding يدن eeden to the imperatives, and the aorists by adding to them the personal terminations.

I.

Irregulars that form their imperatives by rejecting تن or دن

Infin.		Imper.	Aoriſt.
آختن	*to draw a ſabre*	آخ	آخم
اژدن	*to ſow together*	اژ	اژم
آزاردن	*to rebuke*	آزار	آزارم
اغوشتن	*to embrace*	اغوش	اغوشم
اغيشتن	*to cut*	اغيش	اغيشم
افشاردن	*to ſpeak idly*	افشار	افشارم
افشاندن	*to ſprinkle*	افشان	افشانم
افشردن	*to preſs*	افشر	افشرم
افكندن or اوكندن	*to throw down*	افكن	افكنم
آكندن	*to fill*	آكن	آكنم
آوردن	*to bring*	آر and آور	آرم and آورم
بافتن	*to tinge, to weave*	باف	بافم
بردن	*to bear*	بر	برم
پروردن	*to educate*	پرور	پرورم
پژمردن	*to wither*	پژمر	پژمرم
بودن	*to be*	بو	بوم
خواندن	*to read*	خوان	خوانم

Infin.	Imper.	Aorist.
خوردن *to eat*	خور	خورم
راندن *to drive*	ران	رانم
ریستن *to buz*	ریس	ریسم
سپردن *to resign*	سپر and سپار	سپرم and سپارم
ستردن *to shave*	ستر	سترم
شاندن *to comb*	شان	شانم
شکافتن *to cleave*	شکاف	شکافم
شکردن *to hunt*	شکر	شکرم
شمردن *to number*	شمار	شمارم
شنودن *to hear*	شنو	شنوم
غنودن *to slumber*	غنو	غنوم
فسردن *to freeze*	فسر	فسرم
فشردن for افشردن *to press*	فشر and فشار	فشرم فشارم
فکندن for افکندن *to throw*	فکن	فکنم
گزاردن *to perform*	گزار	گزارم
گستردن *to strow*	گستر	گسترم
کشتن *to kill*	کش	کشم
کشفتن *to scatter*	کشوف	کشوفم

لاندن

Infin.	Imper.	Aorist.
لاندن *to move*	لان	لانم
ماندن *to remain*	مان	مانم
نشاندن *to fix*	نشان	نشانم
هيشتن and هشتن *to lay down*	هيش	هيشم

II.

Irregulars that change و into اي

آزمودن *to try*	آزماي	آزمايم
آسودن *to rest*	آساي	آسايم
افزودن or فزودن *to increase*	افزاي or فزاي	افزايم or فزايم
آلودن *to defile*	آلاي	آلايم

The participle of this verb, used in compound adjectives, is آلود, as خواب آلود *sleepy, drowned in sleep.*

اندودن *to besmear*	انداي	اندايم
پالودن *to strain*	پالاي	پالايم
پيمودن *to measure*	پيماي	پيمايم
زدودن *to polish*	زداي	زدايم
ستودن *to praise*	ستاي	ستايم

Infin.	Imper.	Aorist.
سودن *to stroke*	ساي	سايم
فرمودن *to command*	فرماي	فرمايم
نمودن *to shew*	نماي	نمايم
كشودن and كشادن *to open.*	كشاي	كشايم

III.

Irregulars that change ف into ب or و

آشوفتن or آشفتن *to disturb*	آشوب	آشوبم
تافتن *to inflame*	تاب	تابم
دريافتن *to understand*	درياب	دريابم
سفتن *to bore*	سنب	سنبم

This imperative is very anomalous.

شتافتن *to hasten*	شتاب	شتابم
شكفتن *to blossom*	شكيب	شكيبم
فريفتن *to deceive*	فريب	فريبم
كوفتن *to smite*	كوب	كوبم
نهفتن *to lie hid*	نهبن	

I have never met with this strange imperative.

يافتن *to find*	ياب	يابم
رفتن *to go*	رو	روم

كافتن

Infin.	Imper.	Aorist.
كافتن *to dig*	كاو	كاوم
گفتن *to say*	گوا and گوي	گويم
شنفتن *to hear*	شنو	شنوم

IV.

Irregulars that change خ into ز, س into ش

Infin.	Imper.	Aorist.
افراختن *to exalt*	افراز	افرازم
افروختن *to inflame*	افروز	افروزم
آموختن *to learn*	آموز	آموزم
آميختن *to mix*	آميز	آميزم
انداختن *to throw*	انداز	اندازم
اندوختن *to gain*	اندوز	اندوزم
انگيختن *to excite*	انگيز	انگيزم
آويختن *to hang*	آويز	آويزم
باختن *to play*	باز	بازم
پرداختن *to finish*	پرداز	پردازم
پرهيختن *to beware*	پرهيز	پرهيزم
پختن *to boil*	پز	پزم
بيختن *to sift*	بيز	بيزم
پيختن *to take captive*	پيز	پيزم
تاختن *to twist*	تاز	تازم

توختن

Infin.	Imper.	Aorist.
توختن *to collect*	توز	توزم
ریختن *to pour*	ریز	ریزم
ساختن *to prepare*	ساز	سازم
سپوختن *to prick*	سپوز	سپوزم
سوختن *to burn*	سوز	سوزم
گداختن *to melt*	گداز	گدازم
گریختن *to flee*	گریز	گریزم
نواختن *to soothe*	نواز	نوازم
شناختن *to understand*	شناس	شناسم
فروختن *to sell*	فروش	فروشم

V.

Irregulars that change ش into ر

انباشتن *to fill*	انبار	انبارم
انکاشتن *to think*	انکار	انکارم
اوباشتن *to swallow*	اوبار	اوبارم
برداشتن *to raise*	بردار	بردارم
پنداشتن *to suppose*	پندار	پندارم
داشتن *to have*	دار	دارم
گذاشتن or گذشتن } *to leave, pass*	گذر and گذار	گذرم and گذارم
گماشتن *to loose, dismiss*	گمار	گمارم

VI.

Irregulars that reject س

Infin.	Imper.	Aorist.
اجستن *to plant*	اج	اجم
آراستن *to adorn*	آراي	آرايم
بايستن *to be necessary*	باي	بايم
پايستن *to accept*	پاي	پايم
پيراستن *to deck*	پيراي	پيرايم
جستن *to seek*	جوي	جويم
دانستن *to know*	دان	دانم
رستن *to grow*	روي	رويم
زستن *to live*	زي	زيم
شستن *to wash*	شوي	شويم
گريستن *to weep*	گري	گريم
مانستن *to resemble*	مان	مانم
نگرستن *to view*	نگر	نگرم

VII.

Irregulars in ين

آفريدن *to create*	آفرين	آفرينم
چيدن *to gather*	چين	چينم
ديدن *to see*	بين	بينم
گزيدن *to choose*	گزين	گزينم

VIII.

Irregulars in یر that reject ف

Infin.	Imper.	Aorist.
پذیرفتن *to accept*	پذیر	پذیرم
گرفتن *to take*	گیر	گیرم

IX.

Irregulars that change س into ه

جستن *to leap*	جه	جهم
رستن *to be delivered*	ره	رهم
خواستن *to be willing*	خواه	خواهم
کاستن *to lessen*	کاه	کاهم

X.

Irregulars that change س into ن or ند

برنشستن *to ascend*	برنشین	برنشینم
بستن *to bind*	بند	بندم
پیوستن *to join*	پیوند	پیوندم
شکستن *to break*	شکن	شکنم
نشاستن *to cause to sit down*	نشان	نشانم
نشستن *to sit down*	نشین	نشینم

XI.

Irregulars that add ي

Infin.	Imper.	Aorist.
زادن *to be born*	زاي	زايم
کادن *to careſs*	کاي	کايم
کشادن *to open*	کشاي	کشايم

XII.

Irregulars that reject ادن

افتادن *to fall*	افت	افتم
ايستادن *to ſtand*	ايست	ايستم
فرستادن *to ſend*	فرست	فرستم
نهادن *to place*	نه	نهم

XIII.

Irregulars not reducible to any claſs.

آمادن *to prepare*	آماز	آمازم
آمدن *to come*	آي	آيم
بودن *to be*	باش	باشم
خاستن *to riſe*	خيز	خيزم
دادن *to give*	ده	دهم
زدن *to ſtrike*	زن	زنم
ستدن and ستاشتن } *to take*	ستان	ستانم

Infin.

Infin.	Imper.	Aorist.
سرشتن *to mix*	سريش	سريشم
کردن *to do*	کن	کنم
کشستن and کسيختن } *to break*	کسيل	کسيلم
کندن *to rot*	کند	کندم
مردن *to die*	مير	ميرم
نبشتن and نوشتن } *to write*	نويس	نويسم

Example of an irregular verb.

يافتن yáften *to find.* Contracted infinitive يافت

Present Tense.

Sing.	Plur.
مي يابم *I find.*	مي يابيم *we find.*
مي يابي *thou findest.*	مي يابيد *you find.*
مي يابد *he finds.*	مي يابند *they find.*

Preterite.

يافتم *I found.*	يافتيم *we found.*
يافتي *thou foundest.*	يافتيد *you found.*
يافت *he found.*	يافتند *they found.*

Future.

Future, or Aorist.

Sing.	Plur.
يابم *I ſhall* or *may find.*	يابيم *we ſhall* or *may find.*
يابي *thou ſhalt* or *mayſt find.*	يابيد *you ſhall* or *may find.*
يابد *he ſhall* or *may find.*	يابند *they ſhall* or *may find.*

Imperative.

ياب or بياب *find thou.*	يابيد *find you.*

Participles.

Preſent, ياب or يابا *finding.*

Preterite, يافته *having found.*

آن به كه زصبر رخ نتابم
باشد كه مراد دل بيابم

It is better for me not to turn my face from patience; it may happen that I may find what my heart deſires.

The contracted participles, as it has been before obſerved, are of great uſe in the compoſition of words, as عشرت انگيز *mirth-exciting*, from عشرت which in Arabick ſignifies *mirth*, and the participle of انگيختن *to excite*: but of theſe elegant compounds I ſhall ſpeak at large in the next ſection.

OF THE COMPOSITION
AND
DERIVATION OF WORDS.

ONE of the chief beauties of the Perſian language is the frequent uſe of compound adjectives; in the variety and elegance of which it ſurpaſſes not only the German and Engliſh, but even the Greek. Theſe compounds may be multiplied without end according to the pleaſure and taſte of the writer; they are formed either by a noun and the contracted participle, as دل فريب or دلفريب, *heart-alluring*; or by prefixing an adjective to a noun, as خوشبوي *ſweet-ſmelling*; or laſtly by placing one ſubſtantive before another, as گلعذار *roſe-cheeked.*

Since one of the nouns in a compound word is often borrowed from the Arabick, a man who wiſhes to read the Perſian books with ſatisfaction, ought to have a competent knowledge of both languages. I ſhall ſubjoin a liſt of the moſt elegant compounds that I can recollect; but I muſt expreſs moſt of them in Engliſh by circumlocutions; for though we have ſome compound epithets which give a

grace to our poetry, yet in general the genius of our language ſeems averſe to them. Thus آهو چشم from آهو *a fawn*, and چشم *an eye*, a Perſian epithet, which anſwers to the Greek ἑλικῶπις, ſeems very harſh in Engliſh, if we tranſlate it *fawn-eyed*; Lady Wortley Mountague's tranſlation * *ſtag-eyed* is not much better, and conveys a different idea from what the eaſtern poets mean to expreſs by this epithet.

Adjectives compounded of nouns and participles.

گل افشان gul efſhân *ſhedding flowers.*
درّ افشان durr efſhân *ſprinkling pearls.*
گوهر افشان goher efſhân *ſprinkling pearls.*
تيغ افشان teeg efſhân *brandiſhing a ſcymitar.*
خون افشان khôn efſhân *dropping blood.*
دل آزار dil azâr *afflicting the heart.*
جان آزار jân azâr *wounding the ſoul.*
تاب افكن tâb efkén *darting flames.*
بيخ افكن beekh efkén *tearing up roots.*
سنگ افكن ſeng efkén *caſting ſtones.*
كوه افكن côh efkén *throwing down mountains.*

* See her Letters from Conſtantinople.

مرد افكن

مرد افکن merd efkén *overthrowing heroes.*

عنبر آگین amber âghéen *full of ambergris.*

سرور آگین furûr âghéen *full of pleasures.*

مراد آور murâd avér *fulfilling our desires.*

دل اور dil avér *stealing hearts.*

جهان آرا jehán arâ }
and عالم آرا alem arâ } *adorning the world.*

مجلس آرا mejlis arâ *gracing the banquet.*

دل ارا dil arâ *rejoicing the heart.*

دل آرام dil arâm *giving rest to the heart.*

نبرد آزما nebórd azmâ *experienced in battle.*

روح آسا rûh afâ *appeasing the spirit.*

جان آسا jân afâ *giving rest to the soul.*

خون آلوده khon alûd *sprinkled with blood.*

غبار آلود gubar alûd *covered with dust.*

خطا آلود khatá alûd *stained with crimes,*

روح افزا ruh efzâ *refreshing the spirit.*

بهجت افزا bihjet efzâ *increasing chearfulness.*

شهر اشوب fhehr afhôb *disturbing the city;* elegantly applied to *beauty*, to which likewise the poets give the following epithet,

روز افزون rûz efzûn *increasing daily.*

سرافراز

سر افراز ser efrâz *raising his head.*

گردن افراز gerden efrâz *exalting his neck.*

عالم افروز alem efrûz } *enlightening the world.*
or جهان افروز jehân efrûz }

گیتی افروز giti efrûz *inflaming the universe.*

معرکه افروز mârikeh efrûz *kindling the fight.*

بوستان افروز bostân efrûz *inflaming the garden,* a beautiful epithet for the anemone.

دانش آموز dânish amûz *skilled in science.*

کار آموز kar amûz *expert in affairs.*

مژده آمیز muzhdeh ameéz *mixed with joyful tidings.*

This participle آمیز is used in a great variety of compounds.

راحت آمیز ráhet ameéz *giving rest.*

ستم آمیز sitem ameéz *full of threats.*

شهد آمیز shehd ameéz *mixed with honey.*

رنگ آمیز reng ameéz *mixed with colours,* that is, deceitful.

پرتو انداز pertu endáz *darting rays.*

دهشت انداز dehshet endáz *striking with fear.*

آتش انداز atesh endáz *casting out fire.*

تیر انداز teer endáz *shooting arrows.*

ظلمت اندوز zulmut endûz *gathering darkness*, an epithet of the night.

عبرت اندوز ibret endûz *attracting wonder*.

التفات انگیز iltifât engeéz *exciting respect*.

خلوص انگیز khulûs engeéz *promoting sincerity*.

فتنه انگیز fitneh engeéz *raising a tumult*.

خجلت انگیز khejlet engeéz *causing blushes to rise*.

خفقان انگیز khefekán engeéz *making the heart beat*.

ارشاد انگیز irshâd engeéz *producing safety*.

مردم اوبار merdum ôbár *devouring men*.

جان افرین jân afereén *that created the soul*.

دل بر dil ber *a ravisher of hearts*.

سایه پرور sayeh pervér *bred in the shade*, an epithet for an ignorant young man who has not seen the world.

علما پرور ulema pervér *cherishing learned men*.

تن پرور ten pervér *nourishing the body*.

عشق باز ishk báz *sporting with love*.

پوزش پذیر puzish pezeér *accepting an excuse*.

ترانه پرداز turáneh perdáz *composing tunes*, a musician.

* سخن پرداز sekhun perdáz *composing sentences*, an orator.

نقل بند nekil bend *compiling narratives,*
an historian.

عدو بند adu bend *that enslaves his enemies.*

فتنه بیز fitneh beéz *spreading sedition.*

عطر بیز atar beéz *shedding perfume.*

نادره پیرا náderch peerâ *collecting memorable events.*

آسمان پیوند asomân peyvend *reaching the sky.*

عالمتاب alem tâb *inflaming the world,*
an epithet of the sun.

دولتجوی doulctjúi *wishing prosperity.*

گل چین gul cheen *gathering roses.*

شکوفه چین shukûfeh cheen *cropping flowers.*

سخن چین sekhun cheen *collecting words,*
an informer.

سحر خیز seher kheez *rising in the morning.*

خوشخوان khosh khân *sweetly singing.*

جهاندار jéhandâr *possessing the world.*

نکته دان nukteh dân *skilful in subtleties.*

خرده بین khurdeh been *seeing minute objects.*

سخن ران sekhun rân *lengthening his discourse.*

کامران kamrân *gaining his desires.*

خون ریز khûn reez *shedding blood.*

شکر ریز

شکر ریز sheker reez *dropping sugar.*

گهر ریز geher reez *scattering jewels.*

اشک ریز ashk reez *shedding tears.*

غمزدا ghemzedâ *dispersing care.*

ظلمت زدا zulmet zedâ *dispelling darkness.*

رهزن rahzén *infesting the way, a robber.*

سحر ساز sihr sâz *preparing inchantments.*

دلستان dilsitân *ravishing hearts.*

دلسوز dilsûz *inflaming the heart.*

جان شکار jan shikâr *a hunter of souls.*

عمر شکاف umr shikâf *destroying life.*

صف شکن sef shikén *breaking the ranks.*

انجم شمار enjúm shumâr *equal to the stars in number.*

کار شناس kar shinâs *skilful in business.*

شکر فروش sheker furûsh *selling sugar.*

خود فروش khôd furûsh *boasting of himself.*

ناظر فریب nâzer fereeb *deceiving the beholder.*

جگر گداز jiger gudâz *melting the heart.*

سنما گداز summa gudâz *dispelling a calamity.*

ضیا گستر zeyâ kuster *spreading light.*

عالمگیر alem geer *subduing the world.*

دلگشا dilkushâ *rejoicing the heart.*

کشور گشا

کشور کشا kishver kushâ *conquering provinces.*
اورنگ نشین aurung nisheen *sitting on a throne.*
ویرانه نشین viranéh nisheen *inhabiting a desert.*
رهنما rehnumâ *showing the way.*
غریب نواز ghereeb nuvâz *kind to strangers.*
بربط نواز berbut nuvâz *tuning a harp.*
کامیاب kâm yâb *that finds what he desires.*

II.

Words compounded of adjectives and nouns.

خوب روي khob rûyi *with a beautiful face.*
پاکیزه خوي pakeezeh khúi *having pure intentions.*
خوشخوي khosh khúi *of a sweet disposition.*
پاکدامن pakdámen *with unblemished virtue.*
خوب آواز khob avâz *with a pleasing voice.*
خوب رایحه khob rayheh *with a pleasant scent.*
خوش الحان khosh elhân *with sweet notes,*
an epithet of the nightingale, as in this elegant distich,

رونق عهد شبابست دگر بستانرا
میرسد مژده گل بلبل خوش الحانرا

The brightness of youth again returns to the bowers; the rose sends joyful tidings to the nightingale with sweet notes.

خوش رفتار khosh reftâr *walking gracefully.*

شیرینکار shireenkâr *with gentle manners.*

شیرین دهن shireen dihen *with a sweet mouth.*

سیاه چشم siah cheshm *black-eyed.*

The compounds of this form are very numerous, and may be invented at pleasure.

III.

Adjectives compounded of two nouns.

Each of these epithets is a short simile.

پری روی peri ruyi } *with the face of an angel.*
پری پیکر peri peyker }

پری رخسار peri rukhsâr *with the cheeks of an angel.*

جمشید کلاه Gemshid kulâh *with the diadem of Gemshid.*

دارا حشمت Dara hishmet *with the troops of Darius.*

سیمین ساق simeen sâk *with legs like silver.*

شکر لب sheker leb *with lips of sugar.*

طوطی گفتار tuti guftâr *talking like a parrot.*

غنچه لب

غنچه لب guncheh leb *with lips like roſe-buds.*

سمن بوي ſemen búyi *with the ſcent of jeſſamine.*

سمن بر ſemen ber *with a boſom like jeſſamine.*

گلرخ gulrokh *with cheeks like roſes.*

گلروي gulruyi *with a roſy face.*

مشكبوي muſhk buyi *with the ſcent of muſk.*

ياقوت لب yakût leb *with lips like rubies.*

شير دل ſheer dil *with the heart of a lion.*

When we conſider the vaſt number of epithets that may be compounded after theſe three forms, and that thoſe epithets are often uſed for ſubſtantives without a noun being expreſſed, we muſt allow that the Perſian language is the richeſt in the world. Theſe compounds are thought ſo beautiful by the Perſian poets, that they ſometimes fill a diſtich with them, as

ماه روي مشكبوي دلكشي
جان فزاي دلفريبي مهوشي

A damſel with a face like the moon, ſcented like muſk, a raviſher of hearts, delighting the ſoul, ſeducing the ſenſes, beautiful as the full moon.

The

The particle هم hem *together*, prefixed to nouns, forms another elegant clafs of compounds implying *fociety* and *intimacy*, as

هماشیان hemâfhiyán *of the fame neft.*
هماهنگ hemâheng *of the fame inclination.*
همبزم hembezm *of the fame banquet.*
همبستر hempifter *lying on the fame pillow.*
همخوابه hemkhâbeh *fleeping together.*
همدم hemdem *breathing together*, that is, very intimately connected.

The particles نا *not*, کم *little*, and بي *without*, are placed before nouns to denote privation, as نا امید ná uméed *hopelefs*, نا شناس ná fhinâs *ignorant*, نا شکفته ná fhukûfteh *a rofe not yet blown*; کمبها kembeha *of little value*, کم عقل kem akil *with little fenfe*; بي باك bee bâk *fearlefs*, بي امان bee amân *mercilefs*: this particle is often joined to Arabick verbs, as بي تامل bee tâmmul *inconfiderate*, بي ترتیب bee terteeb *irregular*.

Example.

بعد ازین نامترا در هرکجا خواهم نوشت
بي حقیقت بي مروت بي وفا خواهم نوشت

Henceforth

Henceforth, wherever I write thy name, I will write *false*, *unkind*, and *faithless*.

Names of agents are generally participles active in نده, as سازنده fazéndeh *a composer*; or they are formed by adding گر ger, گار gár, or بان bân to a substantive, as زرگر *a goldsmith*, قلمگار *a writer*, باغبان *a gardener*.

Nouns of action are often the same with the third person preterite of a verb, as خرید و فروخت *buying and selling*, آمد و شد *coming and going*.

Adjectives implying possession or plenty are formed by adding to nouns the terminations سار sár, گین keen, مند mend, ناک nák, وار var or ور ver, as شرمسار *bashful*, غمگین *sorrowful*, دانشمند *learned*, زهرناک *venomous*, امیدوار *hopeful*, جانور *having life*.

The Arabick words ذو zu, صاحب sahyb and اهل ehl prefixed to nouns form likewise adjectives of possession, as ذو جلال *majestick*, dignitate præditus, صاحب جمال *beautiful*, venustate præditus, اهل حکمت *wise*, sapientiâ præditus. We may here observe, that the Indians use a great variety of phrases purely Arabick, some as proper names and titles of chiefs and princes, and others as epi-

thets or conſtant adjuncts to ſubſtantives; ſuch are the names شجاع الدوله Shujaheddoula, نجم الدوله Nej-meddoula, شمس الدوله Shemſeddoula, سراج الدوله Se-rájeddoula, which ſignify in Arabick *the force, the ſtar, the ſun, and the lamp of the ſtate*; ſuch alſo is the title which they gave Lord Clive, زبدة الملك Zubdatulmulk *the flower of the kingdom*; in the ſame manner they ſeldom mention the province of بنگاله Bengála without adding, by way of epithet, جنّت البلاد jennetulbelâd *the paradiſe of regions*, an Arabick title given to that province by آورنگ زيب Aurengzeeb.

Some adjectives are formed from nouns by adding ين as آتشين *fiery*, زرين *golden*, زمردين *made of emeralds.*

The termination انه added to ſubſtantives forms adverbs that imply a kind of ſimilitude, as دانايانه *prudently, like a prudent man*, مردانه *courageouſly, like a man of courage.*

Adjectives of ſimilitude are formed by adding آسا âſa, سا ſa, or وش veſh to ſubſtantives, as عنبر آسا amber âſa *like ambergris*, مشك آسا *like muſk*, جنّت آسا *like paradiſe*; سحر سا *like magick*; غنچه وش *like a roſe-bud*, مهوش or قمر وش *like the moon.*

Some

Some adjectives and adverbs are formed by nouns doubled with the letter ا elif between them, as لبالب *up to the brim*, سراسر *from the beginning to the end*, رنگارنگ or گوناگون *many-coloured.*

Example.

روضة ماءٔ نهرها سلسال
دوحة سجع طيرها موزون
آن پر از لالهاي رنگارنگ
وين پر از ميوهاي گوناگون

A garden, in which were the clearest rivulets, an orchard in which the notes of the birds were melodious; the one was full of *many-coloured* tulips, the other full of fruits *with various hues.*

The two first lines of this tetrastich are in pure Arabick.

The termination فام fám, as well as گون goon, denotes colour, as گلفام or گلگون *rose-coloured*, زمردفام *emerald-coloured.*

From the compounds above-mentioned, or any other adjectives, compounded or simple, may be formed abstract substantives by adding ي, as

شرمسار

شرمسار *bashful*, شرمساري *bashfulness.*
دانشمند *learned*, دانشمندي *learning.*
سياه *black*, سياهي *blackness.*

If the adjective end in ه the abstract is made by changing ه into كي, as بيگانه *new*, بيگانكي *novelty.*

Other abstracts are made either by adding ار to the third person of the past tense, as ديدار *fight*, گفتار *speech*, رفتار *motion*; or by adding ش to the contracted participle, a اسايش *rest*, ستايش *praise*, ازمايش *temptation.*

The letter ا elif added to some adjectives makes them abstract nouns, as گرم *warm*, گرما *warmth.*

Nouns denoting the place of any thing are formed by the terminations استان istán, دان dán, زار zár, گاه gah, or جا já, as

نگارستان negaristân * *a gallery of pictures.*

* The five first of these names are the titles of as many excellent books: the Beharistán and Gúlistán are poetical compositions by Jámi and Sádi; the Negaristán is a very entertaining miscellany in prose and verse; and the Shekerdán is a miscellaneous work in Arabick upon the history of Egypt: as to the Sumbulistán, I have seen it quoted, but recollect neither the subject, nor the name of its author. The Greeks sometimes gave these flowery titles to their books; thus Pamphilus published a treatise on different subjects, which he called Λειμὼν چمنزار *a meadow*; and Apostolius compiled an Ἰωνιὰ بنفشه زار *a garden of violets*, or a collection of proverbs and sentences.

بهارستان behâriſtân *the manſion of the ſpring.*

گلستان guliſtân *a bower of roſes.*

شکردان ſhekerdân
or شکرستان ſhekeriſtân } *a cheſt of ſugar.*

سنبلستان ſumbuliſtân *a garden of hyacinths.*

شیرستان ſheeriſtân *the country of lions.*

جنستان ginniſtân *fairy-land.*

گلزار gulzár *a bed of roſes.*

لالهزار lalehzár *a border of tulips.*

عبادتگاه ibádetgáh *a place of worſhip.*

خواب جا khab já *the place of ſleep,* a bed.

The learner muſt remember, that when theſe compounds are uſed as diſtinct ſubſtantives, the termination ان of the plural, and را of the oblique caſe, muſt be added to the end of them, as

Sing. Nom. شیرین دهن
Obl. شیرین دهنرا } *a girl with ſweet lips.*

Plur. Nom. شیرین دهنان
Obl. شیرین دهنانرا } *girls with ſweet lips.*

The Perſian verbs are compounded either with nouns and adjectives, or with prepoſitions and other particles.

The verbs chiefly used in the first sort of composition are کردن *to do*, آوردن *to bring*, داشتن *to have*, ساختن *to make*, فرمودن *to order*, خوردن *to devour*, زدن *to strike*, بردن *to bear*, نمودن *to show*, کشتن or گردیدن *to become*, آمدن *to come*, دیدن *to see*, گرفتن *to take*, and یافتن *to find*. The most common of these is کردن which is joined in all its inflexions to a multitude of Arabick gerunds or verbal nouns, as well as to Persian adjectives and participles, as

اقرار کردن ikrár kerden *to confess*.
انتظار کردن intizár kerden *to expect*.
رجوع کردن rujû kerden *to return*.
تمام کردن temâm kerden *to complete*.
پر کردن por kerden *to fill*.
ترک کردن terk kerden *to leave*.
طلوع کردن tulû kerden *to rise* (oriri).

Thus Hafiz,

صبحست ساقیا قدحي پر شراب کن
دور فلک درنگ ندارد شتاب کن
خورشید مي زمشرق ساغر طلوع کرد
گر برگ عیش میطلبي ترک خواب کن

It is morning; boy, *fill* the cup with wine: the rolling heaven makes no delay; therefore *hasten.* The sun of the wine *rises* from the east of the cup: if thou seekest the delights of mirth, *leave* thy sleep.

هجوم آوردن hujúm âverden *to assault.*
یاد آوردن yád âverden *to remember.*
عجب داشتن ajeb dashten *to wonder.*
معذور داشتن mâzûr dashten *to excuse.*
حسد بردن hesed berden *to envy.*
اعتقاد بردن îtikád berden *to believe.*
غمّ خوردن ghemm khorden *to grieve.*
سوگند خوردن sougend khorden *to swear.*
روشن ساختن rúshen sakhten *to enlighten.*
تر ساختن ter sakhten *to moisten.*
التفات نمودن iltifat numûden *to esteem.*
مدهوش گشتن medhûsh geshten *to be astonished.*
غمناک گردیدن gemnák gerdiden *to be afflicted.*
پدید آمدن pedeed âmeden *to appear.*
احسان دیدن ihsan deeden *to be benefited.*
پرورش یافتن perverish yáften *to be educated.*
قرار گرفتن kerár griften *to be confirmed.*

The

The verbs زدن and فرمودن are very frequently used in composition, as نعره زدن nâreh zoden *to call aloud*, فکر فرمودن fikr fermúden *to consider*; thus Geláleddín Rúzbehár,

تا بحمد تو نعره زد بلبل
همه کوشم چون درخت گل

While the nightingale sings thy praises with a loud voice,
I am all ear, like the stalk of the rose-tree.

and Hafiz,

فکر معقول بفرما گل بیخار کجاست

Consider attentively; where is a rose without a thorn?

Some of the particles, with which verbs are compounded, are significant, and others redundant and ornamental, as

در آمدن der âmeden *to enter*.
در اوردن der âverden *to carry in*.
در خواستن der kháften *to require*.
در یافتن der yáften *to understand*.
بر آمدن ber âmeden *to ascend*.
بر گشتن ber geshten *to return*.
بر آسودن ber âsúden *to rest*.

باز داشتن baz dashten *to with-hold.*

فرود آمدن furúd âmeden *to descend.*

وایس داشتن vápes dashten *to detain.*

سر دادن ser dáden *to banish*, to confine to a place.

In the present tense of a compound verb the particle مي is inserted between the two words of which it is composed, as پر کردن *to fill*,

Sing.		Plur.	
پر مي کنم	*I fill.*	پر مي كنيم	*we fill.*
پر مي کني	*thou fillest.*	پر مي كنيد	*you fill.*
پر مي كند	*he fills.*	پر مي كنند	*they fill.*

Sometimes the two words of which a verb is compounded are placed at a great distance from each other, as

صبا بلطف بگو آن غزال رعنارا
که سر بکوه و بیابان تو دادهٔ مارا

"O western breeze, say thus to yon tender fawn, thou
"hast confined us to the hills and deserts."

where سر دادهٔ the preterite of سر دادن *to confine*, reléguer, is separated by three words. The noun سر has a number of different senses, and is therefore the most diffi-

 cult

cult word in the Persian language: it signifies *the head, the top, the point, the principal thing, the air, desire, love, will, intention, &c.* and sometimes its meaning is so vague that it seems a mere expletive, though the Persians undoubtedly feel its force.

There are derivative verbs in Persian, as in Hebrew and Arabick, which may be called *causals*; they are formed from the transitive verbs by changing يدن into انيدن, and sometimes into ابانيدن, as

تابيدن *to shine.* تابانيدن and تابابانيدن } *to cause to shine.*

رسيدن *to arrive.* رسانيدن *to cause to arrive*, to bring.

يارب آن آهوي مشكين بختن باز رسان
وآن سهي سرو خرامان بچمن باز رسان

O heaven! *bring* that musky fawn back to Khoten; bring back that tall waving cypress to its native garden.

OF PERSIAN NUMBERS.

The numerals and invariable parts of ſpeech belong more properly to a vocabulary than to a grammar; but for the uſe of ſuch as will take the trouble to learn them by heart, I will here ſubjoin the moſt common of them:

١	ا	يك yek	*one.*
٢	ب	دو du	*two.*
٣	ج	سه ſeh	*three.*
٤	د	چهار chehar	*four.*
٥	ه	پنج penge	*five.*
٦	و	شش ſheſh	*ſix.*
٧	ز	هفت heft	*ſeven.*
٨	ح	هشت heſht	*eight.*
٩	ط	نه nuh	*nine.*
١٠	ي	ده deh	*ten.*
١١	يا	يازده yázdeh	*eleven.*
١٢	يب	دوازده duázdeh	*twelve.*
١٣	يج	سيزده ſizdeh	*thirteen.*
١٤	يد	چهارده chehardeh	*fourteen.*
١٥	يه	پانزده panzedeh	*fifteen.*

١٦	يو	شانزده ſhanzedeh	*ſixteen.*
١٧	يز	هفده hefdeh	*ſeventeen.*
١٨	يح	هشده heſhdeh	*eighteen.*
١٩	يط	نوزده nuzdeh	*nineteen.*
٢٠	ك	بيست beeſt	*twenty.*
٢١	كا	بيست يك beeſt yek	*twenty-one.*
٣٠	ل	سي ſee	*thirty.*
٤٠	م	چهل chehel	*forty.*
٥٠	ن	پنجاه penjâh	*fifty.*
٦٠	س	شست ſheſht	*ſixty.*
٧٠	ع	هفتاد heftâd	*ſeventy.*
٨٠	ف	هشتاد heſhtâd	*eighty.*
٩٠	ص	نود naved	*ninety.*
١٠٠	ق	صد ſad	*a hundred.*
٢٠٠	ر	دوصد dûſad	*two hundred.*
٣٠٠	ش	سيصد ſeeſad	*three hundred.*
٤٠٠	ت	چهارصد cheharſad	*four hundred.*
٥٠٠	ث	پانصد panſad	*five hundred.*
٦٠٠	خ	ششصد ſheſhſad	*ſix hundred.*
٧٠٠	ذ	هفتصد heftſad	*ſeven hundred.*
٨٠٠	ض	هشتصد heſhtſad	*eight hundred.*
٩٠٠	ظ	نهصد nuhſad	*nine hundred.*

١٠٠٠	غ	هزار hezar	*a thouſand.*
١٠٠٠٠	يغ	ده هزار deh hezar	*ten thouſand.*
١٠٠٠٠٠	قغ	صد هزار ſad hezar or لك lac	*a hundred thouſand.*

ORDINALS.

نخست nukhuſt	*firſt.*
دوم duum	*ſecond.*
سيوم ſium	*third.*
چهارم chehárum	*fourth.*
پنجم penjum	*fifth.*

All the other ordinals are formed in the ſame manner by adding م to the cardinal numbers.

ADVERBS.

بسيار beſiár *much.* اندك endek *little.*

اينجا eenjá *here.* آنجا ânjá *there.*

جان نيز اگر فرستم آنجا
آن تحفهٔ مختصر چه باشد

If I could ſend my very ſoul *to that place*, how trifling a preſent would it be!

از اینجا ez eenjá *hence.* از آنجا ez ânja *thence.*

اینسو eensú *hither.* آنسو ânsú *thither.*

کجا cujá *where or whither.* از کجا ez cujá *whence.*

هر کجا که her cujá ke *wheresoever.*

بیرون beerún *without.* درون derùn or اندرون enderún } *within.*

نوازنده بلبل بباغ اندرون

گرازنده آهو براغ اندرون

The nightingales were warbling in the garden, and the fawns were sporting on the hills.

فرو forú or فرود forúd } *below.* بالا bálá *above.*

ان بلا نبود که از بالا بود

That evil which comes from *above* is not evil.

بامداد bamdád سحرگاه sehérgah or سحر seher } *in the morning.*

شامگاه shamgáh *in the evening.*

دي dee *yesterday.* فردا ferdá *to-morrow.*

پیش peish *before.* پس pes *after.*

اکنون

اکنون eknún *now*. آنگاه angâh *then*.

چون chún *when*. همانده‌م hemándem *directly*.

هرکز herkez *ever*. هرکزنه herkezneh *never*.

هنوز henúz *yet*. بعد از آن bâd ez an *afterward*.

تا tá *until*. همیشه hemeisheh *always*.

باري báree *once*. دیگربار deigerbar *again*.

هم hem *also*. نیز neez *even*.

The following six adverbs are nearly synonymous, and signify *as, like, in the same manner as*;

همچو hemchú, همچون hemchún,

چنین cheneén, همچنین hemcheneén,

چنانچه chenáncheh, چنانکه chenánkeh.

کو cú *where?* چرا cherá *wherefore?*

چند chend *how many?*

از بهر چه ez behri che *on what account?*

چون chún *how?* چگونه chegúneh *how* or *what*.

اینک eenek *behold!* کاش cásh *would!*

مگر megher *perhaps*. مبادا mebáda *lest by chance*.

هم hem } *together*. تنها tenha *alone*.
and بهم behem }

CON-

CONJUNCTIONS.

و u or va *and*. هم hem, or نيز neez *also*.
يا ya *or*. اگر egher, or گر gher *if*.
اگرچه eghercheh, گرچه ghercheh *though*.
امّا emma, ليكن leiken, بل bel, بلكه belkeh *but*.
هرچند herchend, هرچندكه herchendkeh *although*.
بنابرين benabereén *therefore*. پس pēs *then*, *moreover*.
كه keh *since*. زيرا zéra *because*.
مگر megher *unless*. جز júz *except*.

PREPOSITIONS.

از ez or ز *from*, *by*, *of*. ابر aber, or بر *upon*.
پس pes *after*. پيش peish *before*.
به beh, or ب be, joined to the noun, *in*, *to*.
با ba *with*. بي bé *without*.
پهلوي pehlevi *near*. در der *in*.
براي berái, بجهت bejehet *for*.
ازجهت ez jehet, از بهر ez behr *on account of*.
ميان meián *between*. سوي súi *toward*.
فرود forúd *beneath*. زير zeér *under*.
زبر zeber *above*. نزد nazd *near*.

INTER-

INTERJECTIONS.

ايا eiá, ايها ayoha *oh!* آه âh *ah!*

دريغ or دريغا dereega *alas!*

Thus in the tale of the merchant and the parrot by Geladdin Rúmi,

اي دريغا و اي دريغا واي دريغ
كانچنان ماهي نهان شد زير ميغ

Alas! alas! that so bright a moon should be hidden by the clouds!

فغان fugán and افسوس efsús are likewise interjections that express grief; thus in a tetrastich by the sultan Togrul Ben Erslan,

ديروز چنان وصال جان فروزي
و امروز چنين فراق عالم سوزي
افسوس كه بر دفتر عمرم ايام
آنرا روزي نويسد اينرا روزي

Yesterday the presence of my beloved delighted my soul; and to-day her absence fills me with bitterness; alas! that the hand of fortune should write joy and grief alternately in the book of my life!

 This

This great hero and poet was the laſt king of the Seljukian race: he was extremely fond of Ferduſi's poetry, and in the battle in which he loſt his life, he was heard to repeat aloud the following verſes from the Shahnáma:

چو برخاست از لشکر گرد
رخ نامداران ما گشت زرد
من این گرز یکزخم برداشتم
سپهرا هم انجاي بگذاشتم
خروشي برآورد اسپم چو پیل
زمین شد پریشان چو دریاي نیل *

When the duſt aroſe from the approaching army, the cheeks of our heroes turned pale; but I raiſed my battle-ax, and with a ſingle ſtroke opened a paſſage for my troops: my ſteed raged like a furious elephant, and the plain was agitated like the waves of the Nile.

* Theſe lines are quoted by d'Herbelot, p. 1029, but they are written differently in my manuſcript of Ferduſi, which I have here followed.

OF THE PERSIAN SYNTAX.

THE conftruction of the Perfian tongue is very eafy, and may be reduced to a few rules, moft of which it has in common with other languages. The nominative is ufually placed before the verb, with which it agrees in number and perfon, as in this pious fentence of a Perfian philofopher,

از بهر چه آمدهٔ اگر آمدهٔ که علم اوّلین و اخرین
بیاموزي این راه روا نیست این همه خالق داند و
اگر آمدهٔ که اورا جويي آنجا که اوّل قیام بر گرفتي
او خود آنجا بود *

Wherefore *art thou come?* if *thou art come* to learn the fcience of ancient and modern times, thou haft not taken the right path: doth not the *Creator* of all things *know* all things? and if *thou art come* to feek him, know that where *thou* firft *waft fixed*, there *he was prefent*.

* See the Bibliotheque Orientale, p. 950.

yet

yet it is remarkable, that many Arabick plurals are considered in Persian as nouns of the singular number, and agree as such with verbs and adjectives, as

از آمدن بهار از رفتن دی
اوراق حیات ما میکردد طی

By the approach of spring, and the return of December, the leaves of our life are continually folded.

where اوراق the plural of ورق *a leaf*, governs میکردد in the singular.

There is another strange irregularity in the Persian syntax; the cardinal numbers are usually joined to nouns and verbs in the singular, as هزار یک روز *a thousand and one days.*

نسیم زلفت اگر بکذرد بتربت حافظ
زخاک کالبدش صد هزار لاله برآید

If the gale shall waft the fragrance of thy locks over the tomb of Hafiz, *a hundred thousand flowers will spring* from the earth that hides his corse.

These idioms, however, are by no means natural to the Persian, but seem borrowed from the Arabs, who say, الف لیلة و لیلة *a thousand and one nights.* In Arabick

too

too a noun of the plural number, if it signify a thing without life, requires a verb in the singular, and that of the feminine gender, for the Arabick verbs have distinct genders like nouns, as

خرت الانهار والاغصان مالت للسجود

The rivers murmured, and the branches were bent to adore their Maker.

فاضت اقداحهم كاحداقي

Their cups overflowed with wine, and my eyes with tears.

Most active verbs require the oblique case in را after them, as

اگر آن ترک شیرازي بدست ارد دل مارا
بخال هندويش بخشم سمرقند و بخارارا

If that fair damsel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhára.

It has before been observed (see page 17) that the را is omitted if the noun be indefinite or general, جام پر کن *fill a cup*; but that it is inserted, if the thing be particular and limited, جامرا پر کرد *he filled* the *cup*; examples of this occur in almost every page.

All nouns or verbs by which any profit or acquisition is implied govern the oblique case, as

بلي هر جا که شود مهر آشکارا
سهارا جز نهان بودن چه یارا

Yes! whenever the sun appears, what advantage can there be to * Soha, but his being hidden?

The following remark relates to the position rather than to the syntax: in a period of two or more members, each of which might end with an auxiliary verb, the first of them commonly contains the verb, which is understood in the rest, as

مضرت تعجیل بسیارست و منفعت صبر و سکون بیشمار

The disadvantages of haste are many, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its substantive, and the governing noun is prefixed to that which it governs, as روي خوب *a beautiful face*, بوي گل *the scent of a rose*; but if this order be inverted a compound adjective is formed, as خوب روي *fair-faced*, گلبوي *rose-scented*.

* Soha is the Arabick name for a very small and obscure star in the constellation of the Great Bear.

Con-

Conjunctions which exprefs conjecture, condition, will, motive, &c. require the conjunctive or potential mood, as

گر بدانستمی که فرقت تو
اینچنین صعب باشد و دلسوز
از تو دوری نجستمی یکدم
وز تو غایب نبودمی یکروز

If I had known *that* thy abfence would have been fo forrowful and afflicting, I would not have departed from thee a fingle day; I would not have left thee a fingle moment.

Prepofitions and interjections are fixed to nouns in the nominative cafe, as

شنوده ام که دو کبوتر با یکدیگر در آشیانهٔ دمساز
و در کاشانهٔ همراز نه از غبار اغیار بر خاطر ایشان
گردی و نه از محنت روزگار در دل ایشان دردی

I have heard that two doves lived together *in* one neft, and whifpered their fecrets *in* one chamber; the duft of jealoufy had never fullied their minds, and the anguifh of misfortune had never pierced their hearts.

پرده داري ميكند در قصر قيصر عنكبوت
بومي نوبت * ميزند بر گنبد افراسياب

The ſpider holds the veil *in* the palace of Cæſar; the owl ſtands ſentinel *on* the watch-tower of Afraſiab.

These are the principal rules that I have collected for the Perſian language; but rules alone will avail but little, unleſs the learner will exemplify them in his own reſearches; the only office of a grammarian is to open the mine of literature, but they who wiſh to poſſeſs the gems muſt endeavour to find them by their own labours.

* نوبت is an Arabick word ſignifying *a turn, a change, a watch, excubiæ*: hence نوبت زدن in Perſian, and نوبت چالمق in Turkiſh, ſignify *to relieve the guard by the ſounds of drums and trumpets*. This office is given by the poet to the owl, as that of پرده دار or chamberlain is elegantly aſſigned to the ſpider. Some copies have نوحه instead of نوبت which reading would make very good ſenſe, but deſtroys the beauty of the alluſion.

A PERSIAN FABLE.

باغبان و بلبل

The Gardener and the Nightingale.

اورده اند كه دهقاني باغي داشت خوش و خرم و بوستاني تازه‌تر از گلستان ارم هواي آن نسيم بهارا اعتدال بخشيدي و شمامهٔ ريحان روح فزايش دماغ جانرا معطّر ساختي

نظم

گلستاني چو گلزار جواني
گلشن سيراب آب زندگاني
نواي عندليبش عشرت انگيز
نسيم عطرسايش راحت آميز

و بر يك گوشهٔ چمنش گلبني بود تازه‌تر از نهال كامراني و سرافرازتر از شاخ شجرهٔ شادماني هر صباح بر روي گلبن گل رنگين چون عذار دلفريبان نازك خوي و رخسار سمنبران ياسمين بوي بشكفتي و باغبان با آن گل رعنا عشق بازي آغاز نموده گفتي

بيت

گل بزير لب نميدانم چه ميگويد كه باز
بلبلان بي نوا را در فغان مي آورد

باغبان روزي بر عادت معهود بتماشاي گل آمد بلبلي ديد نالان كه روي در صحيفهٔ گل مي ماليد و شيرازهٔ جلد زرنكار اورا بمنقار تيز از يكديگر مي گسيخت

بيت

بلبل كه بگل درنگرد مست شود
سر رشتهٔ اختيارش از دست شود

باغبان پريشاني اوراق گل مشاهده نموده گريبان شكيباي بدست اضطراب چاك زده و دامن دلش بخار جگرسوز بيقراري دراويخت روز ديگر همان حال وجود گرفت و شعلهٔ فراق گل

مصراع

داغ دگرش بر سر آن داغ نهاد

روز سيوم بحركت منقار بلبل

ع

گل بتاراج رفت و خار بماند

خارخاري از آن بلبل در سينهٔ دهقان پديد آمده

دام فريبي در راه وي نهاد و بدانهٔ حيله اورا صيد
كرده در زندان قفس محبوس ساخت بلبل بيدل
طوطي وار زبان بكشاد وگفت اي عزيز مرا بچه
موجب حبس كردهٔ از چه سبب بعقوبت من مايل
شدهٔ اگر صورت بجهت استماع نغمت من كردهٔ خود
اشيانهٔ من در بوستان تست دم سحر طربخانهٔ من
اطراف گلستان تست و اگر معني ديگر بخيال
گذرانيدهٔ مرا از ما في الضمير خود خبر ده دهقان
گفت هيچ ميداني كه بروزگار من چه كردهٔ و مرا
بمفارقت يار بازنين چند بار ازردهٔ سزاي آن عمل
بطريق مكافات همين تواند بود كه تو از دار و دبار
مانده و از تفرج و تماشا مهجور شده در گوشهٔ زندان
مي زاري و من هم درد هجران كشيده و درد فراقت
جانان چشيده در كلبهٔ احزان مي نالم

بيت

بنال بلبل اگر با منت سر ياريست
كه ما دو عاشق زاريم وكار ما زاريست

بلبل گفت ازين مقام درگذر و بر انديش كه من
بدين مقدار جريمهٔ كه گلي را پريشان كردهام محبوس
گشتهام تو كه دلي را پريشان مي سازي حال تو
چون خواهد بود

نظم

کننده کردنده زروي قیاس
هست به نیکي و بدي حق شناس
هر که نکوي کند آنش رسید
وهر که بدي کرد زیانش رسید

اين سخن بر دل دهقان کارگر آمده بلبلرا آزاده کرد بلبل زباني بازادي کشاده و بگفت چون با من نکوي کردي بحکم هل جزا الاحسان الا الاحسان مکافات آن بايد کرد بدان که در زير درخت که ایستادهٔ آفتابهٔ است پر از زر بردار و در حوايج خود صرف کن دهقان آن محلرا بکاويد وسخن بلبل درست يافت گفت اي بلبل عجب که آفتابهٔ زررا در زير زمين مي بيني و دام در زير خاک نديدي بلبل گفت تو آنرا ندانستهٔ که

اذا نزل القدر بطل الحذر

٤

با قضا كارزار نتوان كرد

چون قضاي آلهي نزول يابد ديدهٔ بصيرترا نه روشني ماند و نه تدبير و خرد نفع رساند

A literal translation of the foregoing Fable.

THE GARDENER AND THE NIGHTINGALE.

It is related that a husbandman had a sweet and pleasant orchard, and a garden more fresh than the bower of Irem. The air of it gave mildness to the gales of the spring, and the scent of its herbs that refreshed the spirits, conveyed perfume to the very soul.

VERSES.

A bower like the garden of youth, a bed of roses bathed in the waters of life; the notes of its nightingales raising delight; its fragrant gale shedding perfume.

And in one corner of his garden there was a rose-bush fresher than the shrub of desire, and more lofty than the branch of the tree of mirth. Every morning on the top of the rose-bush the roses blossomed, coloured like the cheek of heart-alluring damsels with gentle minds, and the face of lily-bosomed maids scented like jessamine.

The gardener began to ſhow an extreme fondneſs for theſe excellent roſes, and ſaid,

A DISTICH.

I know not what the roſe ſays under his lips, that he brings back the helpleſs nightingales with their mournful notes.

One day the gardener according to his eſtabliſhed cuſtom went to view the roſes; he ſaw a plaintive nightingale, who was rubbing his head on the leaves of the roſes, and was tearing aſunder with his ſharp bill that volume adorned with gold.

A DISTICH.

The nightingale, if he ſee the roſe becomes intoxicated; he lets go from his hand the reins of prudence.

The gardener viewing the ſcattered condition of the roſe-leaves, tore with the hand of confuſion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneaſineſs. The next day he found the ſame action repeated, and the flames of wrath occaſioned by the loſs of his roſes,

AN HEMISTICH.

added another fcar to the fear which he had before.

The third day, by the motion of the nightingale's bill,

AN HEMISTICH.

the rofes were plundered, and the thorns only remained.

Then the refentment caufed by the nightingale broke out in the breaft of the gardener; he fet a deceitful fpringe in his way, and having caught him with the bait of treachery, he confined him in the prifon of a cage. The difheartened nightingale opened his mouth, like a parrot, and faid, Oh, Sir, for what caufe haft thou imprifoned me? for what reafon haft thou refolved to diftrefs me? if thou formeft the defire of hearing my fongs, my own neft is in thy garden, where in the morning thy bower fhall be the houfe of my mufick; but if thou haft another idea, inform me of what thou haft in thy mind (an Arabick phrafe).

The gardener faid, Doft thou not know how thou haft fpoiled my fortune, and how often thou haft diftreffed me with the lofs of my favorite rofe? it is right that thy action fhould be requited, and that thou being feparated from

from thy friends and family, and ſecluded from all joy and diverſions, ſhouldſt mourn in the corner of a priſon; whilſt I, afflicted with the anguiſh of ſeparation from my darling flowers, weep in the cottage of care.

A DISTICH of HAFIZ.

Mourn, O nightingale! if with me thou regretteſt the loſs of thy friend, for we are two mournful lovers, and our employment is weeping.

The nightingale ſaid, Depart from that reſolution, and conſider, that if I am impriſoned for ſuch an offence as tearing a roſe, what will be thy puniſhment if thou teareſt a heart aſunder?

VERSES.

He that formed the ſky by exact meaſure, knows the right rewards for good and evil; whoever does well, good will come to him; and if he does ill, evil will attend him.

This diſcourſe taking effect upon the heart of the gardener, he ſet the nightingale at liberty. The bird tuned his voice in his free ſtate, and ſaid, Since thou haſt done

me

me this ſervice, according to the ſentence (in the Alcoran) Is there any recompenſe for benefits, but benefits? it is neceſſary to reward thee for it. Know, that under the tree where thou ſtandeſt there is a coffer full of gold; take it, and ſpend it to ſupply thy wants.

The gardener ſearched the place, and found the words of the nightingale to be true; he then ſaid, O nightingale! what a wonder it is, that thou couldſt ſee the coffer of gold beneath the earth, and not diſcover the ſpringe upon the ground!

The nightingale ſaid, Doſt thou not know that (an Arabick ſentence) when fate deſcends, caution is vain?

AN HEMISTICH.

It is impoſſible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of underſtanding, and neither prudence nor wiſdom bring any advantage.

عروض

OF VERSIFICATION.

THE modern Perſians borrowed their poetical meaſures from the Arabs: they are too various and complicated to be fully explained in this grammar; but when the learner can read the Perſian poetry with tolerable eaſe, he may receive further information from a treatiſe written profeſſedly upon verſification by وحيدي Vahîdi, who was himſelf no contemptible poet.

There are nineteen ſorts of metre which are uſed by the Perſians, but the moſt common of them are بحر رجز or the iambick meaſure, بحر رمل or the trochaick meaſure, and بحر هزج a metre that conſiſts chiefly of thoſe compounded feet which the ancients called Ἐπιτριτες, and which are compoſed of iambick feet and ſpondees alternately, as *ămātōrēs pŭēllārūm*. In lyrick poetry theſe verſes are generally of twelve or ſixteen ſyllables, as

بوي نافۀ كاخر صبا زان طره بكشايد
زجعد زلف مشكينش چه تاب افتاد در دلها

Bĕbūī

Bĕbūī nā | fēī kākhēr | sĕbā zān tūr | rĕ būcſhāyēd
Zī jādī zūl | fī mūſhkīnēſh | chī tāb ūftād | ŭ dēr dīlhā.

When the zephyr diſperſes the fragrance of thoſe muſky locks, what ardent deſire inflames the hearts of thy admirers!

They ſometimes conſiſt of fourteen ſyllables in this form,

- - ˘ | ˘ - - - | - - ˘ | ˘ - - -

as

تا غنچهٔ خندانت دولت بکه خواهد داد
اي شاخ گل رعنا از بهر که میروبي

Tā ghūnchĕ | ĕkhēndānēt | dēvlēt bĕ | kĕ khāhēd dād
Aī ſhākhī | gŭlī rānā | ēz bēhrī | kĕ mīrūyī

Ah! to whom will the ſmiling roſe-bud of thy lips give delight? O ſweet branch of a tender plant! for whoſe uſe doſt thou grow?

or in this,

- - ˘ | ˘ - - ˘ | ˘ - - ˘ | ˘ - -

as

گوشم همه بر قول ني و نغمت چنگست
چشمم همه بر لعل تو و گردش جامست

Gōſhēm hĕ | mĕ bēr kūlī | nĕy ū nāgmā | tī chēnguēſt
Chēſhmēm hĕ | mĕ bēr lālī | tŏ ū ghērdĕ | ſhī jāmēſt

My

My ear is continually intent upon the melody of the pipe, and the ſoft notes of the lute: my eye is continually fixed upon thy rubied lip, and the circling cup.

This kind of meaſure is not unlike that which Sappho uſes in thoſe elegant lines quoted by Hepheſtion,

Γλυκεῖα μᾶτερ, ὔτοι δύναμαι κρέκειν τὸν ἰϛὸν
Πόθῳ δαμεῖσα παιδὸς βραδινὰν δι' Ἀφροδίταν.

which he ſcans thus,

Γλυκεῖα μᾶ | τερ, ὔτοι δύ | ναμαι κρέκειν | τὸν ἰϛὸν
Πόθω δαμεῖ | σα παιδὸς βρα | δινὰν δι' Ἀ | φροδίταν.

Other lyrick verſes contain thirteen ſyllables in this form,

as ˘ – ˘ – | – – – | ˘ – ˘ – | – –

صبا به تهنیت پیر میفروش آمد
که موسم طرب و عیش و ناز و نوش آمد

Sĕbā bĕ tēh | neītī peēr | ĭ meīfŏrōſh | āmēd
Kĕ mūsĭmī | tārbū eīſh | ŭ nāzŭ nōſh | āmēd

The zephyr comes to congratulate the old keeper of the banquet-houſe, that the ſeaſon of mirth, joy, wantonneſs, and wine is coming.

or,

or,

as

˘ – ˘ – | ˘ – – – | ˘ – ˘ – | – –

صبا بلطف بگو آن غزال رعنارا

که سر بکوه و بیابان تو دادهٔ مارا

Sĕbā bĕlūtf | bŏgoū ān | găzālĭ rā | nārā

Kĕ sēr becoūh | vă byābān | tŏ dādeī | mārā

This couplet has been tranſlated in another part of the grammar. See p. 89.

The Perſians ſometimes uſe a meaſure conſiſting of trochees and ſpondees alternately, like theſe verſes of Catullus and Ariſtophanes,

Cras amet qui nunquam amavit, quique amavit cras amet.

Ὅστις ἡμων τας Ἀθήνας ἐκκεκώφηκας βοῶν.

thus Hafiz,

ابر اذاري بر آمد باد نوروزي وزيد

Aber âzari ber âmed badi neurúzi vazeed

The vernal clouds appear, the gales of the pleaſant ſeaſon breathe.

But the moſt common Perſian verſe contains eleven ſyllables, as

چونکه گل رفت وگلستان درگذشت
نشنوي زان پس زبلبل سرگذشت

Chúnkeh gul reft va gulistán derguzesht
Neshenvi zan pes zebulbul serguzesht

When the roses wither, and the bower loses its sweetness, you have no longer the tale of the nightingale.

In this last measure are written all the great Persian poems, whether upon heroick or moral subjects, as the works of Ferdúsi, and of Jámi, the Bostan of Sadi, and the Mesnavi of the excellent Geláleddîn. This sort of verse answers to our common heroick rhyme which was brought to so high a degree of perfection by Pope, and which the English poets will do well to retain, instead of adopting the less harmonious measures of other nations.

I have dwelt the longer upon the different sorts of verses used in Persia, because there are few books or even common letters written in the Persian language, which are not interspersed with fragments of poetry; and because all the Persian verses must be read according to the pauses of scansion: thus the following elegant couplet quoted by Meninski,

تبا در چین هر تاري بود زلف ترا صد چین
که ساري بر گل سوري زسنبل بوده چین بر چین

must be pronounced,

Tebader ché | ne her tareé | buved zulfeé | tera ſad cheén
Ke ſazee bér | gulee ſureé | zeſumbul pú | de cheen ber cheen

with a ſtrong accent upon every fourth ſyllable; and it may here be obſerved, that the Perſians, like the French, uſually accent the laſt ſyllables of their words.

As to their proſody, nothing can be more eaſy and ſimple; their vowels ا elif, و vau, and ي ya are long by nature; the points, which they commonly ſuppreſs, are naturally ſhort; and every ſhort ſyllable that ends with a conſonant is long by poſition; as شيراز Shīrāz, سنبل sŭmbŭl, دهان dĕhān, سمن sĕmĕn: but the Perſians, like other poets, have many licences; they often add a ſhort vowel which does not properly belong to the word, as in the firſt ode of Hafiz,

ولي افتاد مشكلها vĕlī āftādŭ mŭſhkīlhā,
and كجا دانند حال ما cŭjā dānĕndĭ hālī mā.

They

They alſo ſhorten ſome long ſyllables at pleaſure by omitting the vowels ا elif, و vau, and ي ya; thus بيرون beērūn, which is a ſpondee, becomes an iambick foot when it is written برون bĕrūn: in the ſame manner دگر is uſed for ديگر and بدن for بودن. The omiſſion of ا elif is more common; ſo ره is put for راه, and فشان for افشان, as in this beautiful couplet,

مي خواه و گلفشان کن از دهر چه ميجويي
اين گفت سحرگه گل بلبل تو چه مگويي

"Call for wine, and ſcatter flowers around; what favour "canſt thou expect from fortune?" ſo ſpake the roſe this morning; O nightingale! what ſayſt thou to her maxim?

In which lines گلفشان is uſed for گلافشان *ſhedding flowers*, and سحرگه for سحرگاه *the morning*.

I ſhall cloſe this ſection with ſome examples of Perſian verſes from the مصراع or *hemiſtich*, to the غزل or *ode*, which differs from the قصيده or *elegy* in nothing but the number of the diſtichs, of which the ode ſeldom contains fewer than five, and the elegy ſeldom fewer than twenty.

I ſhall not ſet down theſe examples at random, but ſhall ſelect ſuch as are remarkable for beauty of ſentiment or delicacy of expreſſion.

مصراع AN HEMISTICH.

گل نچیند کسي که کارد خار

He that plants thorns will not gather roſes.

بيت A DISTICH.

کاروان رفت و تو در خواب و بيابان در پيش
کجا روي ره زکه پرسيم چکني چون باشي

The caravan is departed, and thou ſleepeſt; the deſert lies before thee; whither wilt thou go? of whom wilt thou aſk the way? what wilt thou do? how wilt thou exiſt?

رباعي A TETRASTICH.

هنگام سپيده دم خروس سحري
داني زچه رو همي کند نوحه گري
يعني که نمودند در اينۀ صبح
کز عمر شبي گذشت و تو بيخبري

At the time that the dawn appears, doſt thou know for what reaſon the bird of the morning complains? He ſays, that it is ſhown in the mirror of the day, that a whole night of thy life is paſſed, while thou art loſt in indolence.

Another.

خواهي كه نباشي بغمّ رنج قرين
بشنو سخن پاكتر از درّ ثمين
از دشمن آزرده تغافل منماي
وز صاحب كبر و كينه ايمن منشين

Doſt thou deſire to be free from ſorrow and pain? hear a maxim more valuable than a precious gem: Deſpiſe not thine enemy, though he be diſtreſſed; and truſt not thy friend, if he be proud and malevolent.

In all the Perſian elegies and odes the two firſt hemiſtichs have the ſame rhyme, which is continued through the whole poem at the end of every diſtich. A ſhort piece of poetry, in which the two firſt lines do not rhyme together, is called قطعه *a fragment*; as this elegant fable of Sadi on the advantages of good company,

گلي خوشبوي در حمّام روزي
رسيد از دست محبوبي بدستم
بدو گفتم كه مشكي يا عبيري
كه از بوي دلاويز تو مستم
بگفتا من گل ناچيز بودم
وليكن مدّتي با گل نشستم
كمال همنشين در من اثر كرد
وگر نه من همان خاكم كه هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of ſcented clay *. I took it, and ſaid to it, "Art thou muſk or ambergris? for I am "charmed with thy delightful ſcent." It anſwered, "I was a deſpicable piece of clay; but I was ſome "time in the company of the roſe; the ſweet "quality of my companion was communicated to "me; otherwiſe I ſhould have been only a piece of "of earth, as I appear to be."

* گل خوشبوي ghili khoſhbúi, a kind of *unctuous clay*, which the Perſians perfume with eſſence of roſes, and uſe in the baths inſtead of ſoap.

When

When both lines of each couplet rhyme together through a whole compoſition, it is called مثنوي as in the following examples:

چنین است آیین گردنده دهر
نه لطفش بود پایدار و نه قهر
نه پرورد کس را که آخر نکشت
که در مهر نرم است و در کین درشت

Such is the nature of inconſtant fortune, neither her mildneſs nor her violence are of long duration: ſhe exalts no one whom ſhe does not at laſt oppreſs; for ſhe is light in her affection, but moſt harſh in her hatred.

فریدون فرخ فرشته نبود
ز مشک و ز عنبر سرشته نبود
بداد و دهش یافت آن نیکویي
تو داد و دهش کن فریدون تویي

The happy * Feridun was not an angel; he was not formed

* An ancient king of Perſia, highly celebrated for his eminent virtues. The learned and excellent d'Herbelot has made a miſtake in his tranſla ion of theſe lines (ſee the article Farrakh in his Bibliotheque Orientale) for not recollecting the ſenſe of فرخ HAPPY, he made a proper name of it, and tells us that Farrakh was a man whom the Perſians conſider as a perfect model of juſtice and magnanimity.

of

of musk or ambergris. He gained his reputation by justice and liberality: be thou just and liberal, and thou wilt be a Ferídún.

جوانی پاکباز و پاکرو بود
که با پاکیزه رویی در گرو بود
چنین خواندم که در دریاي اعظم
بگردابي درافتادند باهم
چو ملّاح آمدش تا دست گیرد
مبادا کاندر آن سختي بمیرد
همي گفت از میان موج تشویر
مرا بگذار و دست یار من گیر
درین گفتن جهان بروي دراشفت
شنیدندش که جان مي داد و مي گفت
حدیث عشق از آن بطّال منیوش
که در سختي کند یار فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were sailing in the great sea, they fell together into a whirlpool. When a mariner went to the young man that he might catch his hand, and save him

from perishing in that unhappy juncture; he called aloud, and pointed to his mistress from the midst of the waves; "Leave me, and take the hand of my "beloved." The whole world admired him for that speech; and when he was expiring he was heard to say, "Learn not the tale of love from that wretch "who forgets his beloved in the hour of danger."

These examples will, I hope, be sufficient to undeceive those who think that the Asiatick poetry consists merely in lofty figures and flowery descriptions. There is scarce a lesson of morality or a tender sentiment in any European language, to which a parallel may not be brought from the poets of Asia. The verses of eleven syllables, which are used in the great Persian poems, always rhyme together in couplets. It is unnecessary in this section to give an example of the Persian قصیده or *elegy*, as it differs only in its length from the غزل or *ode*, except that the Cassideh often turns upon lofty subjects, and the Gazal comprises for the most part the praises of love and merriment, like the lighter odes of Horace and Anacreon. The most elegant composers of these odes are جامي Jâmi and

and حافظ Hafiz, each of whom has left an ample collection of his lyrick poems. I may confidently affirm that few odes of the Greeks or Romans upon ſimilar ſubjects are more finely poliſhed than the ſongs of theſe Perſian poets: they want only a reader that can ſee them in their original dreſs, and feel their beauties without the diſadvantage of a tranſlation. I ſhall tranſcribe the firſt ode of Hafiz that offers itſelf, out of near three hundred that I have paraphraſed: when the learner is able to underſtand the images and alluſions in the Perſian poems, he will ſee a reaſon in every line why they cannot be tranſlated literally into any European language.

گل بي رخ يار خوش نباشد
بي باده بهار خوش نباشد
طرف چمن و طواف بستان
بي صوت هزار خوش نباشد
رقصيدن سرو و حالت گل
بي لاله عذار خوش نباشد
با يار شكرلب گلاندام
بي بوس و كنار خوش نباشد

باغ گُل و مُلّ خوشست امّا
بي صحبت يار خوش نباشد
هر نقش كه دست عقل بندد
بي نقش ونگار خوش نباشد
جان نقد محقّرست حافظ
از بهر نثار خوش نباشد

The rose is not sweet without the cheek of my beloved; the spring is not sweet without wine.

The borders of the bower, and the walks of the garden are not pleasant without the notes of the nightingale.

The motion of the dancing cypress and of the waving flowers is not agreeable without a mistress whose cheeks are like tulips.

The presence of a damsel with sweet lips and a rosy complexion is not delightful without kisses and dalliance.

The rose-garden and the wine are sweet, but they are not really charming without the company of my beloved.

All the pictures that the hand of art can devise are not agreeable without the brighter hues of a beautiful girl.

Thy

Thy life, O Hafiz, is a trifling piece of money, it is not valuable enough to be thrown away at our feaſt.

The laſt diſtich alludes to the Aſiatick cuſtom of throwing money among the gueſts at a bridal feaſt, or upon any other extraordinary occaſion: the Perſians call this money نثار niſâr, and him who collects it نثار چین niſâr cheen.

I ſhall conclude this grammar with a tranſlation of the ode quoted in the ſection upon the Perſian letters; ſee p. 12.

If that lovely maid of Shiraz would accept my heart, I would give for the mole on her cheek the cities of Samarcand and Bokhara.

Boy, bring me the wine that remains, for thou wilt not find in paradiſe the ſweet banks of our Rocnabad, or the roſy bowers of our Moſellâ.

Alas! theſe wanton nymphs, theſe fair deceivers, whoſe beauty raiſes a tumult in our city, rob my heart of reſt and patience, like the Turks that are ſeizing their plunder.

 Yet

Yet the charms of our darlings have no need of our imperfect love; what occasion has a face naturally lovely for perfumes, paint, and artificial ornaments?

Talk to me of the singers, and of wine, and seek not to disclose the secrets of futurity; for no one, however wise, ever has discovered, or ever will discover them.

I can easily conceive how the inchanting beauties of Joseph affected Zoleikha so deeply, that her love tore the veil of her chastity.

Attend, O my soul! to prudent counsels; for youths of a good disposition love the advice of the aged better than their own souls.

Thou hast spoken ill of me; yet I am not offended: may heaven forgive thee! thou hast spoken well: but do bitter words become a lip like a ruby, which ought to shed nothing but sweetness?

O Hafiz! when thou composest verses, thou seemest to make a string of pearls: come, sing them sweetly: for heaven seems to have shed on thy poetry the clearness and beauty of the Pleïads.

The

The wildneſs and ſimplicity of this Perſian ſong pleaſed me ſo much, that I have attempted to tranſlate it in verſe: the reader will excuſe the ſingularity of the meaſure which I have uſed, if he conſiders the difficulty of bringing ſo many eaſtern proper names into our ſtanzas.

I have endeavoured, as far I was able, to give my tranſlation the eaſy turn of the original; and I have, as nearly as poſſible, imitated the cadence and accent of the Perſian meaſure; from which every reader, who underſtands muſick, will perceive that the Aſiatick numbers are capable of as regular a melody as any air in Metaſtaſio.

A PERSIAN SONG.

Sweet maid, if thou wouldſt charm my ſight,
And bid theſe arms thy neck infold;
That roſy cheek, that lily hand
Would give thy poet more delight
Than all Bocára's vaunted gold,
Than all the gems of Samarcand.

Boy,

Boy, let yon * liquid ruby flow,
And bid thy penfive heart be glad,
Whate'er the frowning zealots fay:
Tell them their Eden cannot fhow
A ftream fo clear as Rocnabad,
A bow'r fo fweet as Mofelláy.

Oh! when thefe fair, perfidious maids,
Whofe eyes our fecret haunts infeft,
Their dear deftructive charms difplay,
Each glance my tender breaft invades,
And robs my wounded foul of reft,
As Tartars feize their deftin'd prey.

In vain with love our bofoms glow;
Can all our tears, can all our fighs
New luftre to thofe charms impart?
Can cheeks where living rofes blow,
Where nature fpreads her richeft dies,
Require the borrow'd glofs of art?

* لعل مذاب a *melted ruby* is a common periphrafis for wine in the Perfian poetry. See Hafiz, ode 22.

Speak

Speak not of fate—ah! change the theme,
And talk of odours, talk of wine,
Talk of the flow'rs that round us bloom:
'Tis all a cloud, 'tis all a dream;
To love and joy thy thoughts confine,
Nor hope to pierce the ſacred gloom.

Beauty has ſuch reſiſtleſs pow'r,
That ev'n the chaſte Egyptian dame *
Sigh'd for the blooming Hebrew boy:
For her how fatal was the hour,
When to the banks of Nilus came
† A youth ſo lovely and ſo coy!

But ah! ſweet maid, my counſel hear;
(Youth ſhould attend when thoſe adviſe
Whom long experience renders ſage)
While muſick charms the raviſh'd ear,
While ſparkling cups delight our eyes,
Be gay; and ſcorn the frowns of age.

* Zeleikha, Potiphar's wife. † Joſeph.

What cruel anſwer have I heard!
And yet, by heav'n, I love thee ſtill:
Can aught be cruel from thy lip?
Yet ſay, how fell that bitter word
From lips which ſtreams of ſweetneſs fill,
Which nought but drops of honey ſip?

Go boldly forth, my ſimple lay,
Whoſe accents flow with artleſs eaſe,
Like orient pearls at random ſtrung;
Thy notes are ſweet, the damſels ſay,
But oh, far ſweeter, if they pleaſe
The nymph for whom theſe notes are ſung!

END OF THE GRAMMAR.

A
CATALOGUE
OF THE
MOST VALUABLE BOOKS IN THE PERSIAN LANGUAGE.

Oxf. The Publick Libraries at Oxford.

Par. The Royal Library at Paris.

Lond. The Britiſh Muſeum at London.

Priv. The Collections of private Men.

HISTORY.

كتاب روضة الصفا تصنيف امير خواندشاه

The garden of purity, by Mirkhond.—A general hiſtory of Perſia in ſeveral large volumes. *Oxf. Priv.*

اكبر نامه ابو فضل

The hiſtory of the life of Sultan Acber, by the learned and elegant Abu Fazl. *Oxf.*

كتاب

كتاب آيين اكبري

A deſcription of the Indian empire, written by the order of Sultan Acber by a ſociety of ſkilful men.—A tranſlation of this book would be extremely uſeful to the European companies that trade in India, as it contains a full account of every province and city in the dominions of the Mogul, of his revenues and expences, both in peace and war, and of all the cuſtoms and ceremonies in his palace; together with a deſcription of the natural productions of his empire. *Oxf.*

واقعات بابري

The actions of Sultan Baber; written either by himſelf, or under his inſpection.—This book contains a minute account of that prince's wars, and a natural hiſtory of his dominions. *Oxf.*

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The hiſtory of Caſhmir, by a native of that extraordinary country.—A very curious and entertaining work. *Oxf.*

تاريخ

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The hiſtory of the lives of the Perſian kings, from the head of the Sefi family to the death of Abbas the Cruel, improperly called the Great. *Oxf.*

تاريخ گزيده

The ſelect chronicle.—This work is an excellent hiſtory of Perſia, and has been tranſlated into Arabick and Turkiſh. *Oxf.*

خلاصة الاخبار

A ſhort hiſtory of Perſia, in one volume, by Khandemir, a learned and agreeable writer. *Oxf.*

لبّ التواريخ

The heart of hiſtories.—A copious hiſtory of the Perſian empire, written in the middle of the ſixteenth century by Abdallatif, a native of Cazvin.

ظفر نامه

The book of victory.—A hiſtory of the life of Timur, commonly called Tamerlane, written in a moſt beautiful and elegant ſtyle.

تذكرة الشعرا تصنيف دولت شاه

An account of the lives of the Perſian poets, by Devlet-ſhah of Samarcand. *Par.*

تاريخ جهانكشا يا تاريخ نادري من كلام ميرزا مهدي

The hiſtory of the life of Nader Shah, king of Perſia, written by Mirza Mahadi, and tranſlated into French by the author of this grammar.

P O E T R Y.

شاه نامه فردوسي

Shah nâmeh. A collection of heroick poems on the ancient hiſtories of Perſia, by Ferduſi. See the treatiſe on Oriental poetry added to the life of Nader Shah, ſect. II. p. 248. *Oxf. Priv.*

كليات خاقاني

The works of Khakáni, a ſublime and ſpirited poet. *Oxf. Priv.*

ديوان حافظ

The odes of Hafiz: fee the treatife above-mentioned. *Lond. Oxf. Par. Priv.*

كليات سعدي

The works of Sadi; containing گلستان or *the bed of rofes*, بوستان or *the garden*, and ملمعات or *the rays of light.* The two firft of thefe excellent books are very common; but I have not feen the laft: they are all upon moral fubjects, and are written with all the elegance of the Perfian language. *Oxf.*

كليات اهلي

The works of Ahli; containing,

سحر حلال *lawful magick*, a poem.

شمع و پروانه *the taper and the moth*, a poem.

كتاب قصايد *a book of elegies.*

كتاب غزليات *a book of odes.* *Oxf.*

كليات جامي

The works of Jámi; containing, among others,

سلسلة الذهب *the chain of gold*, a poem in three books.

قصة

قصه سلمان و ابسال *Selman and Absal*, a tale.

سکندر نامه *the life of Alexander.*

یوسف و زلیخا *the loves of Joseph and Zuleikha*, a very beautiful poem.

ليلي و مجنون *the loves of Leila and Megenun.*

ديوان جامي *a collection of odes.*

بهارستان *the mansion of the spring.*

تحفة الاحرار *the gift of the noble.*

سبحة الابرار *the manners of the just.* Oxf.

ديوان خسرو

A book of elegant odes, by Mir Khosru. *Oxf.*

مثنوي

تصنيف جلال الدين رومي

A poetical work called *Mesnavi*, upon several subjects, of religion, history, morality, and politicks; composed by Geláleddín, surnamed Rúmi.—This poem is greatly admired in Persia, and it really deserves admiration. *Oxf. Priv.*

ديوان انواري

The poems of Anvári, which are quoted by Sadi in his Gulistán, and are much esteemed in the East.

كليات

كليات نظامي

The works of Nezámi; containing fix poems:

اسرار العاشقين *the fecrets of lovers.*
هفت پيكر *the feven faces.*
خسرو و شيرين *the loves of Cofru and Shirin.*
سكندر نامه *the life of Alexander.*
ليلي و مجنون *Leila and Megenun,* a tale.
مخزن الاسرار *the treafure of fecrets.* *Lond. Priv.*

پند نامه

Penduáma, a book of moral fentences, not unlike thofe of Theogenis in Greek, by فريدالدين عطّار Ferideddin Attar. *Lond. Oxf.*

كليات كاتبي

The works of Catebi; containing five poems:

مجمع البحرين *the junction of two feas.*
ده باب *the ten chapters.*
حسن و عشق *beauty and love.*
ناصر و منصور *the conqueror and triumpher.*
بهرام و گلاندام *the loves of Baharam and Gulendam.*

There are many more hiſtories and poems written in Perſian; but thoſe above-mentioned are the moſt celebrated in Aſia. The poets of the ſecond claſs were رودكي Roudeki, who tranſlated Pilpâi's fables into verſe; رشيدي Reſhîdi, who wrote an art of poetry called حدايق السحر *the inchanted gardens*; احمدي Ahmedi, who compoſed an heroick poem on the actions of Tamerlane: not to mention a great number of elegiack and lyrick poets, who are very little known in Europe.

PHILOSOPHY.

انوار سهيلي كاشفي

The light of Soleil or Canopus.—A very elegant paraphraſe of Pilpai's tales and fables, by Caſhefi. *Oxf.*

عيار دانش

The touchſtone of learning; a more ſimple tranſlation of Pilpai, by Abu Fazl. *Oxf.*

هزار

هزار یک روز

The Persian tales of a thousand and one days, translated into French by Petit de la Croix.

نگارستان جوینی

Negaristân, *the gallery of pictures*, by Jouîni.—A miscellaneous work upon moral subjects, in prose and verse. There is a beautiful copy of this book in the Bodleian library at Oxford. *Marsh* 397.

دانش نامه

A system of natural philosophy, by Isfahani. *Oxf.*

جواهر نامه

The natural history of precious stones. *Oxf.*

There are many books in Persian upon Geometry, Algebra, Astronomy, Mechanicks, Logick, Rhetorick, and Physick; all which deserve to be read and studied by the Europeans. The Persians are very fond of elegant manuscripts; all their favorite works are generally written upon fine silky paper, the ground of which is often powdered with

with gold or silver dust: the two first leaves are commonly illuminated, and the whole book is sometimes perfumed with essence of roses or sandal wood. The poem of Joseph and Zuleikha in the publick library at Oxford is, perhaps, the most beautiful manuscript in the world: the margins of every page are gilt and adorned with garlands of flowers; and the hand-writing is elegant to the highest degree: it is in the collection of the learned Greaves, N° 1. The Asiaticks have many advantages in writing: their ink is extremely black, and never loses its colour; the Egyptian reeds with which they write, are formed to make the finest strokes and flourishes; and their letters run so easily into one another, that they can write faster than any other nation. It is not strange, therefore, that they prefer their manuscripts to our best printed books; and if they should ever adopt the art of printing, in order to promote the general circulation of learning, they will still do right to preserve their classical works in manuscript.

I shall conclude with a Persian ode in three Asiatick hands, and shall add a few remarks upon each of them.

I. NISKHI.

I.

N I S K H I.

This is the only form of writing that we can imitate exactly by our types: it is the hand of the Arabians, who invented the characters; and it muſt, therefore, be learned before we attempt to read the other hands: it is frequently uſed by the Perſians, and the hiſtory of Nader Shah was written in it.

II.

T A L I K.

This beautiful hand may eaſily be read by Europeans, if they underſtand the Perſian language; and if they do not, what will it avail them to read it? In this form of writing the ſtrokes are extremely fine, and the initial letters ﻧ ﺗ ﺑ are ſometimes ſcarcely perceptible. The characters are the ſame with thoſe uſed in printing, except that س and ش are often expreſſed by a long ſtroke of the reed, as in the third word of the ſecond line, which anſwers to ساقي: there are alſo two examples of this in the third line.

line. As the Persians always write their lines of an equal length, they are obliged to place the words in a very irregular manner: if the line be too short, they lengthen it by a fine stroke of the reed; if too long, they write the words one above another. In the Persian poems the transcribers place both members of a couplet on the same line, and not the first above the second, as we do: a Persian would write the following verses in this order,

With ravished ears *The monarch hears,*
Assumes the god, *Affects to nod.*

It must be confessed, that this irregularity in writing, joined to the confusion of the diacritical points, which are often placed at random, and sometimes omitted, makes it very difficult to read the Persian manuscripts, till the language becomes familiar to us; but this difficulty, like all others in the world, will be insensibly surmounted by the habit of industry and perseverance, without which no great design was ever accomplished.

III. S H E-

III.

SHEKESTEH.

In this inelegant hand all order and analogy are neglected; the points which diſtinguiſh ف from ق, خ from ج and ب from ت, ث and پ, &c. are for the moſt part omitted, and theſe ſeven letters, و ژ ز ر ذ د ا are connected with thoſe that follow them in a moſt irregular manner. This is, certainly, a conſiderable difficulty, which muſt be ſurmounted before the learner can tranſlate an Indian letter: but I am perſuaded, that thoſe who chiefly complain of it have another difficulty ſtill greater, which is their imperfect knowledge of the language.

N I S K H I.

چو آفتاب مي از مشرق پياله برآيد
زباغ عارض ساقي هزار لاله برآيد
نسيم در بر گل بشكند كلالهٔ سنبل
چو از ميان چمن بوي آن كلاله برآيد
شكايت شب هجران نه آن شكايتهاست
كه شمهٔ زبانش بصد رساله برآيد
گرت جو نوح نبي صبر هست در غم طوفان
بلا بگردد وكام هزار ساله برآيد
بسعي خود نتوان برد گوهر مقصود
خيال تست كه اين كار بيحواله برآيد
زگرد خوان فلك گو طبع چه ميداري
كه بيملالت صد غصه يكنواله برآيد
نسيم زلف اگر بگذرد بتربت حافظ
زخاك كالبدش صد هزار لاله برآيد

١١١٩

Taleek	Shekesteh
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
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[illegible]	[illegible]
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[illegible]	[illegible]
[illegible]	[illegible]

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THE following Index will be found, it is hoped, of considerable use to learners, and to those in particular who are unprovided with dictionaries. It is not only intended as a literal alphabetical explanation and analysis of the extracts and authorities from the various writers interspersed through the Grammar, but, as a vocabulary, it may be employed to advantage, by imprinting on the memory a number of useful words.

It may not be improper however to inform those who have made but little progress in this language, that, in consulting any dictionary, there are a variety of inseparable particles prefixed and annexed to words, which must be analysed or separated before the meaning can be found: for example,

بکامست which literally signifies to desire is, must not be looked for under the letter ب but under ک, the ب prefixed being the inseparable preposition for, to, in, کام implying desire, &c. and ست (for است) the third person present of بودن to be.

 It

ADVERTISEMENT.

It is unnecessary to multiply examples, but it will save the learner much trouble if he keep in mind, that the principal of those prefixed particles are,

ال *the Arabick particle* the.

بـ *(or* بي *before words beginning with* ا*) the characteristick of the first future, and sometimes of the imperative.*

بـه *or* بـ *the preposition* in, to, for, &c.

بـ *prefixed sometimes by way of pleonasm, to which no translation can give any precise meaning.*

با with.

بي without.

ز *(for* از*)* from, with, by, &c.

ك *(for* كه*)* which, what.

م مي *or* همي *characteristicks of the present tense.—These characteristicks of the present are frequently omitted by the Persian authors.*

مه *(or* مي *before words beginning with* ا*) the negative prefixed to imperatives.*

نه *or* ن *(or* ني *before words beginning with* ا*) the general negative prefixed to all other tenses *.*

* *Notwithstanding the above observations, which will save the learner some perplexity in consulting dictionaries, many of the compounded words, and such oblique tenses as differ most from their infinitives, are for his greater ease and satisfaction inserted in this Index.*

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The particles which are commonly annexed to words are as follow:

The possessive pronouns

م ام *or* يم my, mine. ما our.

ت ات *or* يت thy, thine. شما your.

و his, her, its. ش *or* يش their.

ان *the plural of nouns having reference to living creatures.*

ها *the plural of inanimate nouns.*

ا *or* يا *the poetick vocative.*

را *the termination of the oblique cases.*

ست *the third person present of* بودن to be.

ي *is sometimes equivalent to our* a *or* one; *and at other times after nouns ending with* ا *or* ه *it marks that the following noun is in the genitive case; and it is then equal to our* of.

The Persian writers make frequent use of the contracted infinitive; when the learner therefore cannot find such words as پرسيد *or* ترسيد *in the Index, let him look for* پرسيدن ترسيدن &c.

☞ *The* ^ *prefixed to some words in the Index shows that they are of Arabick original.*

INDEX.

اح

آب Water, fountain: lustre.
ابر upon: a cloud.
A ابرار *pl. of* بر the just.
آبرنگ colour, paint, *comp. of* آب water *and* رنگ colour.
A ابسال Absal, *proper name.*
A ابوفضل Abufazel (father of virtue) *proper name.*
A ابوليث Abuleis (father of the lion) *proper name.*
ات (*annexed to words*) thy.
آتش fire. آتشين fiery.
A اثر a mark, impression.
اجستن to plant.
A احداق *pl. of* حدقة the eyes.
A احرار *pl. of* حرّ the noble, free.
A احزن *or* احزان care, grief.
A احسان a present, favour, benefit.
A احمد Ahmed (most worthy of praise) *a proper name.*

ار

A احوال *pl. of* حال affairs, conditions; secrets.
آختن to draw *a sword, knife, &c.*
A اختيار choice, liberty; prudence.
A آخر end, finally; another.
A آخرين moderns; posterity.
A آدم Adam; a man: a messenger.
A اذا when.
آذار the 9th Persian month; vernal.
آذر fire.
آذربيجان the province of Media.
آر bringing, bring thou, *fr.* آوردن
آراي *or* آرا adorning, *from* آراستن to adorn.
آرام rest.
ارزد is worth, *from* ارزيدن
آرد may bring, *from* آوردن
A ارشاد safety, rectitude.
ارم Irem, *name of a fabulous garden in the East.*

از from.
آزاد کرد he sets at liberty.
آزادي liberty.
ازار afflicting, *from*
آزاردن to rebuke, afflict, wound.
ازان from that.
از آنجا thence.
از این from this.
از اینجا hence.
از بهر on account of.
از بهر چه wherefore? why?
از جهت on account of.
آزرده afflicted, *from* آزردن
از کجا whence.
آزما experienced, *from* آزمودن
آزمایش temptation, experience.
آزمودن to try, tempt.
ازمیان from amidst.
ازیکدیگر from one another.
آژدن to sew together.
آسا like, resembling: appeasing.
آسایش rest, *both from* آسودن
اسب a horse.
^ استماع hearing, sound.
استماع نمودندي they listened.

^ اسرار *pl. of* سر secrets.
آسمان heaven.
آسودن to rest.
اش (*annexed to words*) their.
اشک a tear.
آشکار clear, evident.
آشنائي love, friendship, familiarity: knowledge.
آشوب disturbing, *from*
آشوفتن to disturb.
آشیانه a nest.
^ اضطراب confusion, pain.
^ اطراف *pl. of* طرف parts, tracts.
^ اعتدال equality, temperance.
^ اعتقاد belief, faith.
^ اعظم great; greater.
آغاز a beginning.
^ اغصان *pl. of* غصن branches.
اغوشتن to embrace.
^ اغیار *pl. of* غیر rivals, jealousy.
اغیشتن to cut.
آفتاب the sun.
آفتابه *or* ابتابه a bottle; a coffer.
افتادن to fall.
افراز exalting, *from* افراختن

افراسیاب Afrasiab, *proper name.*

افروختن to inflame.

افروز inflaming, *from the above.*

افریدن to create.

افرین creating, *from the above.*

افزا *or* افزاي increasing, *from*

افزودن to increase.

افزون increasing.

افسوس alas!

افشاردن to speak idly.

افشان sprinkling, shedding.

افشاندن to sprinkle, shed.

افشردن to press.

افگن throwing, *from*

افگندن to throw.

A اقداح *pl. of* قدح cups.

A اقداحهم their cups.

A اقرار affirmation, confirmation.

A اکبر Akber (greater) *proper name.*

آگه *or* آگاه intelligent, vigilant; knowledge.

اگر if. اگرچه though.

آگن filling. آگندن to fill.

اکنون now.

آگین full.

A ال *the article* the.

A الا but, except.

A التفات esteem, respect.

A التیام gentleness, lenity.

A الحان musical notes.

A الضمیر the mind.

A الف a thousand.

الود sprinkled, stained, *from*

الودن to stain, sprinkle.

A الهي O God, heaven; divine.

A الید *the Arab. article prefixed to* ید aid, strength, hand, &c.

ام (*annexed to words*) my.

امادن to prepare; to be ready.

آماز preparing.

A امان security, mercy; sincerity.

آمد he came; coming.

آمدن to approach: the approach.

آمد و شد coming and going.

امروز to-day.

امشب to-night.

آموختن to learn, teach.

آموز skilled, teaching.

آمیختن to mix.

آمید hope. امیدوار hopeful.

امير a prince, noble.
اميرخواند شاه Mirkhond ſhah, proper name.
آميز mixing, *from* آميختن
آن he: that: time: now.
آنان thoſe.
انباشتن to fill.
A انتظار deſire, expectation.
آنجا there, in that place.
A انجم *or* انجام ſtars.
انداختن to throw, dart.
انداز throwing, *from the above.*
اندرون within.
اندك little.
اندوختن to gain, gather.
اندودن to beſmear.
اندوز gathering, gaining.
انديش thought, conſideration.
آنسو thither.
انكه that which; he who.
آنكه *or* آنگاه then, at that time.
انگاشتن to think.
انگيختن to excite, raiſe.
انگيز raiſing, exciting.
A انوار Anvar (ſplendor) *prop. name*
آنها thoſe.
A انهار *pl. of* نهر rivers.
اوي *or* او *or* و he, ſhe, it: his, her, its.
او خود himſelf, herſelf.
آواز a voice, ſound: fame.
A آوان *pl. of* آن times.
اوبار devouring, ſwallowing, *from*
اوباشتن to devour.
آور bringing, *from* آوردن
اورا him, her, it; to him, &c.
A اوراق *pl. of* ورق leaves.
آوردن to bring.
اورنگ a throne: a manufacturing village.
A اوضاع *pl. of* وضع affairs, actions.
A اول firſt: the beginning.
A اوّلين forefathers, the ancients.
آويختن to hang.
A اهل ſkilful: endowed with, poſſeſſed of: people.
اهل حكمت wife.
آهو a fawn.

آي coming; come thou, *fr.* آمدن
اي or ايا O! *sign of the voc. case.*
^ ايام times, days, *pl. of* يوم
ايستادن to stand.
ايشان they: their. ايشان خود themselves. ايشانرا them: to them.
اي عزيز O Sir!
^ ايمن the right hand.
اين this. اينان these.
اينجا here.
اينچنين so, thus.
اينسو hither.
اينک behold.
اينه a mirror.
اينها these.
ايين nature.

ب

ب with; in: to, for.
با with, possessed of: since.
باب a gate; a chapter.
بابر Baber, *a proper name.*
باختن to play.
باد the wind, air; let it be.
باد صبا zephyr; a gentle gale; the east or morning wind.
باده wine.
بار a load, baggage.
پارسي Persian.
باري once.
باز playing, play thou, *fr.* باختن
باز again, anew.
بازداشتن to with-hold.
بازنده a player; playing.
باش being, be thou, *from* بودن
باشا a bashaw, governor.
باشد it may be; it may happen, *from* بودن
پاشيدن to sprinkle, diffuse.
باغ a garden. باغبان a gardener.
بافتن to weave: to tinge.
^ باقي the remainder; permanent.
باک fear, care.
پاک pure, chaste, clean.
پاکباز affectionate.
پاکتر more pure.
پاکدامن innocent, unblemished.
پاکرو beautiful, amiable.
پاکيزه gentle, pure, lovely.

بال a wing: an arm.
بالا above, upwards.
پالودن to strain.
بامداد in the morning.
پانزده fifteen.
پانصد five hundred.
باهم together.
باید it is necessary, *from* بایستن
پایدار permanent, *from* پاي a foot, *and* دار *the participle of* داشتن to have.
بایستن to be necessary.
پایستن to accept.
ببرد he took *or* bore up.
بترس fear thou, *from* ترسیدن
ببوسید he kissed, *from* بوسیدن
The first ب *appears to be redundant.*
بچه (*pl.* بچگان) an infant.
بجهت for.
^ بحر metre: the sea.
^ بحر رجز the Iambick measure.
^ بحر رمل the Trochaick measure.
^ بحر هزج a kind of verse, consisting of Iambicks and Spondees
^ بحرین *dual of* بحر the two seas.

بخارا Bokhara, *name of a place.*
بختن to boil.
بخشم I would give, *from*
بخشیدن to give.
بد bad. بدم bad of me.
بدان to *or* for these.
بدان know thou. بدانستمي I might have known, *fr.* دانستن
بده give thou, *from* دادن
پدید conspicuously, publickly.
پدید آمدن to become conspicuous
پذیر accepting, *from*
پذیرفتن to accept.
پر full. بر the bosom: upon.
برت upon thy bosom. بر carrying, ravishing, *from* بردن
براسودن to rest.
براسودمي I should rest.
برآمدن to ascend.
براي for, because.
برآید arises, comes, *fr.* برآمدن
بربط a harp, lute.
پرتو a ray, splendor.
برخاستن to rise, arise.
پرداختن to finish, compose.

پرداز composing, completing.

پردازد he finishes, performs.

برداشتن to raise, exalt.

بردن to bear, carry, lead.

برند they carry off.

پرده a veil, tapestry.

پردهداري a chamberlain, porter.

پرس ask thou, asking.

برسد it arrives.

برسر above, on the top *or* head.

پرسیدن to ask.

پرسیده ایم we have asked.

برفت he went away.

برگ a leaf; power; arms; ornament; a musical instrument.

پرکردن to fill.

برگشتن to return, recede.

برنشستن to ascend, mount.

پروانه a butterfly, moth.

پرور a protector, nourisher; educating; educate thou.

پروردن to educate, nourish.

پرورش education.

برون without, out of.

برهم together.

پرهیختن to beware, abstain.

پرهیز abstinence, chastity.

پري an angel, fairy.

پریشان ruinous, disordered, scattered.

بزیر under, below.

پژمردن to wither, decay.

بسپارند they will give up, *from* سپردن

بستان a garden: a breast.

بستن to bind, shut.

پسر a boy, child.

بسیار much, many.

بشکفتي it blossomed.

بشکنیم let us break.

A بصیرت sight: prudence.

A بطال lazy; a mis[illegible]reant.

A بطل vain, fruitl[illegible].

بعد after. بعد ازآن afterwards.

بفرما 2d *person imperative*, *from* فرمودن to command, &c.

بکامست is to my desire.

بکاوید he shall dig, *from* کافتن

بگذار leave thou.

بگو say thou, *from* گفتن

بگذرد it shall pass, *from* گذردن

بل but.

▲ بلا misfortune: without.

▲ بلاد a country, region.

بلبل a nightingale.

بلکه but,

پلنگ a tiger.

▲ بلي yes.

بميرد it shall perish, *from* مردن

بنابرين therefore.

بنال mourn thou, *from* ناليدن

پنج five. پنجاه fifty.

پنجم the fifth.

بند binding, compiling; bind thou

پند advice, counsel.

پنداشتن to suppose, think.

بندد can bind, *from* بستن

بنفشه‌زار a garden of violets.

بنمود showed, *from* نمودن: *The* ب *prefixed seems to be redundant.*

بودن to be.

بودندي they were, *from* بودن

پونه a little branch.

پوزش an excuse.

بوس a kiss.

بوستان a garden.

بوسيد he kissed, *from*

پوشيدن to hide, cover, conceal.

بوم an owl. ببوم to the owl.

بوي fragrance, smell.

بوي گل rose-scented.

به good: in, into.

بهار the spring.

بهارستان the mansion of the spring

بهجت chearfulness.

بهر because, for, on account of: all, every one: fortune; pre-excellence.

بهرام Baharam (the planet Mars) *proper name.*

پهلوي the breast, side: near: the ancient Persian language.

بهم together, one with another.

بي without.

بيا come thou, *from* آمدن

بيابان a desart: uncultivated.

بيابم I shall find.

بيار bring thou, *from* آوردن

▲ بياض white; brightness.

پياله a cup.

بيباك fearless.

بيامان faithless, merciless.

بيآموزي thou shalt learn, *from* آموختن

بيت a house; a distich.

بيتامل inconsiderate.

بيترتيب irregular.

بيچاره without assistance.

بيخ a root, origin.

بيخار without a thorn.

بيخبر ignorant.

بيختن to sift.

بيختن to take captive.

بيحقيقت false, faithless.

پيدا openly: a discovery.

بيدل heartless, disconsolate.

پير old; an old man.

پيرا adorning, collecting.

پيراستن to deck.

بيرون without, out of doors.

بيز shedding, sifting, *fr.* بيختن

بيست twenty.

پيش before; the front.

بيشمار innumerable.

بيقرار inconstant; afflicted.

بيگانه new. بيگانگي novelty.

پيكر the face, form.

پيل an elephant.

بيم fear, danger.

بيمثال unequalled.

پيمودن to measure.

بين seeing.

بينم I may see, *both from* ديدن

بي انتها *or* بينتها endless.

بينوا helpless, unfortunate.

پيوستن to join, touch.

پيوند touching, joining, reaching.

ت

ت *or* ات (*annexed to words*) thy.

تا until, that, in order to.

تاب heat, flame; splendor; strength; desire; a fever; contorsion.

تابانيدن to cause to shine.

تابم I may turn, &c. *from*

تابيدن to turn, twist; to shine, make warm; to be able.

تابناك bright, shining.

تاختن to twist; hasten; wager.

تار obscurity; a hair; a thread; the summit.

تاراج spoil, prey, ruin.

تاري obscurity, darkness.

^A تاريخ a history, chronicle.

تاريك dark. تاريكتر darker.

تازه fresh, new, young.

تازه‌تر more fresh, &c.

تافتن to inflame, burn.

^A تاٴمّل consideration, speculation.

تبا let alone, leave, relinquish.

^A تحفه a present; rare, elegant.

^A تدبير prudence, advice; government; regulation.

^A تذكره a record, obligation.

تر moist, fresh.

ترا thee; to thee.

ترانه harmony, modulation.

^A تربت a tomb.

^A ترتيب order, regularity.

ترسي thou fearest, *from*

ترسيدن to fear.

ترسيدي thou mayst fear.

^A تشوير pointing; shame, anguish.

^A ترك a beautiful man *or* woman; a Turk; leaving, relinquishing.

تصحيح correcting; arranging.

^A تصنيف composition, invention.

^A الله تعالي *or* تعالي الله omnipotent God.

^A تعجيل haste.

^A تعليق hanging, dependent; the most elegant kind of Persian hand-writing.

^A تغافل negligence: contempt

^A تفرج relaxation, walking; contemplation.

تلخ bitter; severely.

تلخكام bitter in the mouth.

تماشا diversion; a spectacle, seeing.

^A تمام full, perfect; completion, end: completely.

^A تمنّا a wish; supplication.

تن the body, person.

تنها alone, only; solitary.

تو thou: thy. توخود thyself.

^A تواريخ (*pl. of* تاريخ) histories.

توان it is possible, *fr.* توانستن.

^A توبة repentance; conversion.

توختن to collect; to pay debts.
A تهنيت congratulation.
تهي wretched, empty, naked, poor.
تير an arrow: the river Tigris.
تيز sharp; violent, passionate.
تيغ a sword.

ث

A ثري moisture.
A ثريا the constellation Pleïades.
A ثمين precious: the eighth.

ج

جا a place.
جادو an inchanter; inchanting.
چاره a remedy.
چاك a fissure, a breach.
چاك زدن to tear.
جام a cup, glass; mirror.
جامه a mantle, robe; bed.
جامي a collection.
جان the soul; a beautiful woman.
جانان souls; friends; lovers.
جان فزاي delighting the soul.
جانور having life, an animal.
A جبين the forehead.
A جد study, endeavour.
چرا which; wherefore, why?
A جراحت (*pl.* جراحات) a wound.
چرخ fortune; the world, globe.
چركس Circassia.
A جريمه a crime.
جز *or* جزا except, unless.
جستن to leap; to seek, examine.
چشم an eye.
چشمه a fountain.
چشيدن to taste, try.
چشيده ام I have tasted.
A جعد a curling lock.
چغانه a kind of musical instrument, a lyre, a lute.
جگر the heart. جگردوز heart-piercing.
چكني what dost thou do? *comp. of* چ (*for* چه) what, *and the 2d person pres. of* كردن
چگونه how? what?
A جلال الدين Gelaleddin (the glory of religion) *proper name.*
A جلد a volume: the skin.

ᴬ جمال beauty, elegance.

جمشید Gemshid, *proper name.*

ᴬ جمع collection, assembly, troops.

چمن a garden, meadow.

چمنزار a verdant plain, meadow.

چنان in like manner.

چنانچه in the same way.

چنانکه in this manner, thus.

ᴬ جنّت *or* جنه paradise.

چنه how many?

چند بار how often?

جنستان fairy land.

چنگ a harp, lute.

چو when (*or* چنین) like, as.

جو seek thou, *from* جستن

جواب an answer.

جوان young; a young man.

جواني youth.

ᴬ جواهر (*pl. of* جوهر) jewels.

چون how? when.

چونکه when that.

جوبني Jouini, *name of an author.*

جويي thou mayst seek, *from* جستن

چه what, which.

جه leaping, *from* جستن

چهار four.

چهارده fourteen.

چهارصد four hundred.

چهارم the fourth.

جهان the world.

جهانگشا conqueror of the world.

جهاندار possessing the world.

ᴬ جهد diligence, solicitude.

ᴬ چهل forty.

چي what? چیست what is it?

چيد he gathers, *from* چيدن

چه ميجوي what dost thou seek?

چه ميگوي what dost thou say?

چين China: a ringlet.

چينم I may gather, *from* چيدن

ح

ᴬ حاجت necessity: poverty.

ᴬ حاصل arriving; completion; harvest, produce: profit.

ᴬ حافظ Hafiz (a man of great memory) *name of a poet.*

ᴬ حال a condition, state: a thing: time present.

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A حالت motion, action; state.
A حبس imprisonment.
A حدایق (pl. of حدیقه) gardens.
A حدیث news; an accident.
A حذر caution.
A حرکت motion: a vowel.
A حسد envy, malevolence.
A حسن beauty, elegance.
A حشم followers, troops.
A حق true: truth, reason.
A حقیقت sincerity: truly.
A حکم a decree; wisdom.
A حکمت science; a miracle.
A حکیم wise: a doctor, learned man, philosopher, physician.
A حلال lawful.
A حمام a bath.
A حمد praise.
A حوادث (pl. of حادث) accidents, news.
A حواله assistance, support: a fortress; eminence, mountain.
A حوایج (pl. of حاجت) necessaries, necessities: things.
A حیات life; a portico, vestibule.
A حیل (pl. of حیله) frauds.
A حیوان living, life; an animal.

خ

خار a thorn.
خارخار anguish, resentment.
خاستن to rise.
A خاص pure, excellent; noble.
A خاطر mind, heart, disposition.
خاقانی Khakani, *name of a poet.*
خاک earth, dust.
A خال a mole *on the face.*
A خالق the Creator.
خان a lord, grandee; an inn.
خانها (pl. of خانه) houses.
A خبر history; news; fame.
خبرده relate thou, *from*
خبردادن to inform, relate.
ختن Khoten, *Tartary.*
A خجل ashamed, blushing; envy.
A خجلت a blush, shame.
خدا God.
خداوند a prince, lord, patron.
خداوندا O God! O heaven!
خداوند یگانه the only Lord God.

خدايار friend of God, *prop. name.*

خرامان ſtately, pompous.

^A خرت murmured: fell, *from* خر

خرد intellect: ſmall.

خرده minute, ſubtile; minutiæ.

خرسند contented. خرسندم I am contented. خرسندي content.

خرم charming, pleaſant.

خروس a cock *or* hen.

خروش rage, emotion: an attack.

خريد buying; he bought.

خزان the autumn.

خسرو Khoſrou, *Cyrus.*

^A خضر Khezzar, *proper name.*

^A خط a muſtacho; a line, rule.

^A خطا a crime, error.

خفقان palpitation of the heart.

^A خلاصه the beſt part of any thing, the ſubſtance, cream.

^A خلوص ſincerity, purity.

خندان ſmiling, pleaſant.

خواب ſleep; a dream.

خواب آلود drowned in ſleep.

خوابجا the place of reſt; a bed.

خوارا eating, devouring.

خواستن to be willing.

خوان a reader, ſinger, ſinging: viands, victuals; a table.

خواندن to read, ſing.

خواه aſk, call, wiſh for.

خواهي you will, *from* خواستن

خوب pleaſant, fair, gentle.

خوبتر more beautiful, &c.

خوبترين moſt beautiful.

خوب روي fair-faced.

خود *or* خويش one's ſelf; his.

خوردن to eat, devour.

خورشيد the ſun.

خوش ſweet.

خوشا joy be to—

خوشبوي ſweet-ſcented.

خوشخوي ſweet-tempered.

خون blood. خونريز blood-dropping

خوي diſpoſition, temper.

خويدن to chew the cud.

خيال imagination, phantaſy; a ſpectre: vain, fruitleſs.

خيز riſing, *from* خاستن *or*

خيزيدن to riſe, ſpring up.

خيزيدي thou haſt riſen.

د

داج darkneſs, night.

داد equity; a gift; lamentation.

دادن to give.

دار having, *from* داشتن

[A] دار a family; houſe; town.

دارا Dara, *Darius.*

دارم I have, enjoy, poſſeſs.

دارند they have *or* hold.

داشت he had.

داشتن to have, hold.

داغ a wound, ſcar.

دام a net, ſnare, trap.

دامن a fold, lappet, *or* hem of a garment.

دان knowing: a veſſel; ſheath.

دانا a wiſe *or* learned man.

دانايانه prudently, wiſely.

دانستم I know.

دانستن to know.

دانش learning.

دانشمند learned; a doctor.

دانشمندی learning, literature.

دانند they know, *from* دانستن

دانه ſnare, allurement; a grain: cannon ball.

دانی thou knoweſt, doſt thou know?

[A] داوری dominion, adminiſtration of juſtice.

در in, above; around: a gate.

[A] در (*pl. of* دره) pearls.

درامدن to enter.

درآوردن to carry in.

درآویختن to ſuſpend; contend; provoke.

درخت a plant, tree.

درخواستن to require, demand.

درد a wound, torment: dregs.

درست right, compleat.

درشت harſh, hard.

درگرو بود was betrothed.

درنگ delay,

درنگرد he beholds, *from*

درنگريستن to view, behold.

درون within: the heart; intrails.

دری the Perſian language.

دريا the ſea, a wave.

دریافتن to underſtand.

دریغا *or* دریغ alas!

دست the hand.

دشمن an enemy.

دفتر a regiſter, journal; index.

^ دقیقت minute; ſubtile, ſmall; a ſubtilty: a minute.

درگذر depart from, leave.

درگذشت it paſſes away.

دگر again: another.

دل the heart.

دلاویز raviſhing, delightful, *comp. of* دل *and* اویز *participle of* اویختن to exalt, ſuſpend.

دلجو agreeable, ſalutary, *comp. of* دل *and* جو *(for* جوي*) part. of* جستن to deſire, aſk.

دلدار a miſtreſs; heart-raviſhing, *comp. of* دل *and* دار *particip. of* داشتن to have, hold.

دلسوز heart-wounding, *comp. of* دل *and* سوز *part. of* سوختن to burn.

دلفریب heart-deceiving, *comp. of* دل *and* فریب *part. of* فریفتن to deceive.

دلکشي heart-conquering, *comp. of* دل *and* کشي *from* کشیدن to open, conquer, &c.

دم time: breath: pleaſure.

دماغ the brain, the palate.

دمساز a friend; harmony, *comp. of* دم breath, and ساز *from* ساختن to do, make.

دو two.

^ دوحت a ſpecies of large trees; an orchard: rattles for children.

^ دور a circle, orbit, revolution: rolling.

دوري diſtance, abſence.

دوز ſewing, piercing.

دوزده twelve.

دوست a friend, miſtreſs.

دوستر dearer, more friendly.

دوصد two hundred.

^ دولت *or* دوله felicity; riches; a kingdom, ſtate.

دوم the ſecond.

ده a village: a giver: ten.

دهر fortune, fate, time, world.

دهش a gift, liberality.

دهشت fear, astonishment.
دهقان a villager.
ده هزار ten thousand.
دي winter, first winter month, December; yesterday.
ديار A (*pl. of* دار) friends, families, habitations: a country.
ديد he saw, *from*
ديدن to see.
ديدار sight.
ديروز yesterday.
ديگر another. ديگربار again.
ديوان a collection of an author's works, chiefly poetical: a royal court, tribunal of justice.

ذ

ذو A possessed of, endowed with.
ذو جلال A majestick.
ذهب A gold.

ر

راحت A tranquillity.
راز a secret, mystery.
راغ a declivity, foot of a hill.
رافت A compassion, favour.
راندن to draw, drive, banish.
راه a way, path.
راه زدن to rob, steal, infest the highway.
رايحه A fragrant; fragrance.
رباعي A a verse of four lines, a word of four letters.
رجوع A returning.
رخ a cheek, face; a groan; the sound of a musical instrument.
رخسار a cheek.
رساله A an embassy; a mandate.
رسانيدن to cause to arrive.
رستن to grow; to be delivered.
رسم A manner, law, regulation.
رسيد arrives, *from*
رسيدن to arrive.
رشته a line, thread.
رشيد A Rashid (a conductor) *proper name.*
رعنا A tender, delicate, lovely.
رفتار motion.

رفتم I went, *from*

رفتن to go: departure.

رقصیدن to dance: motion.

A رقم colouring, painting, embroidery: writing; a letter, character; arithmetick.

رکناباد Roknabad, *name of a place.*

A رموز (*pl. of* رمز) enigmas.

A رمی he threw; throwing.

رنج ſorrow, pain.

رند a wanton, diſſolute, drunken perſon.

رنگ colour, paint.

رنگارنگ many-coloured, various.

رنگین coloured.

A روا right, competent, worthy.

A روح the ſoul, life, ſpirit.

روح افزا ſpirit-raiſing, *fr.* افزودن

رودکي Rudeki, *proper name.*

روز a day.

روزافزون encreaſing daily.

روزگار fortune, world, time, an age; wind, air, vanity.

روزگار نامه a journal.

روزي one day: fortune.

روشن ſplendid, evident.

روشنتر more ſplendid.

روشني light, ſplendor.

A روضه a garden.

A رونق beauty, elegance.

روي *or* رو face, top.

روي thou doſt go, *from* رفتن

رويي thou doſt grow, *from* رستن

ره a road, way.

A ريحان herbs (*in general*) *properly* ſweet baſil.

ريختن to pour.

ريز pouring, dropping.

ريستن to buz.

ز

ز (*for* از) from: if.

زادن to be born; to bring forth.

زار a complaint: a bed, a place.

زاريدن to complain.

ژاله dew; froſt, hoar froſt, hail.

زبان the tongue; language.

A زبده the moſt excellent of any thing, the flour, cream.

زبر above, high, ſuperior.

زخم a wound, blow, ſtroke.
زدا diſpelling.
زدن to ſtrike, hurt, impel.
زدودن to poliſh.
زر gold.
زرد pale, yellow.
زرگر a goldſmith.
زرنگار ornamented with gold.
زرين golden.
زستن to live.
زكه from whom?
زلف a lock of hair.
زليخا Zuleikha, *Potiphar's wife.*
A زمان the world; fortune; time, ſeaſon.
زمردفام emerald-coloured.
زمردين made of emeralds.
زمين ground, earth.
زن ſtriking, diſturbing, *fr.* زدن
زندان a priſon.
زندگاني life.
A زوال decay, miſery.
زهر poiſon, venom.
زهرناك poiſonous.
زهره Venus; courage; gall.

زيان loſs, damage.
زيب an ornament; beauty.
زيبا beautiful.
زيباتر more beautiful.
زيبد agrees,* *from*
زيبيدن to quadrate, agree with.
زير under, below.
زيرا becauſe, for.

س

سا like, reſembling.
A ساحل a ſhore, coaſt, bank.
ساختن to prepare, make.
سار full of.
ساز preparing.
سازد he makes, *both from* ساختن
سازنده a compoſer, performer.
ساغر a cup.
A ساق the leg.
A ساقي a cup-bearer, water-carrier.
A سالك a traveller; going.
ساله a year, age.
سايه a ſhade.
A سبب a cauſe, motive.

سپردن to resign, commit, recommend, charge, enjoin.

سبک light of weight.

سبکباران bearers of light burdens.

سپوختن to prick.

سپه a soldier, soldiery, army.

سپیده white.

سپیده دام the morning, aurora.

ستاشتن to take, ravish.

ستان taking: a country.

ستایش praise, *from* ستودن

ستدن to take.

ستردن to shave, erase, efface.

ستم injury, oppression, tyranny, threatening.

ستمدیدگان the injured, afflicted.

ستمکار a tyrant.

ستمکر the wicked.

ستمکیش a tyrant.

ستودن to praise.

A سجاده a kind of carpet.

A سجع rhyme, melody; the cooing of doves.

A سجود adoration.

A سجیت disposition, temper.

A سحر the morning, crepuscle; inchantment.

سحرگاه *or* سحرگه the morning.

A سحري belonging to the morning.

سختي adversity, danger, poverty.

سخن speech; a word.

سر head, end, extremity; love, desire: principal, supreme.

A سراج a lamp, lanthern; the sun.

سراسر from beginning to end.

سرافراز lofty, tall; glorious.

سردادن to banish to a place, to confine.

سرشتن to mix, compose.

سرگذشت an occurrence, accident: a tale, song, warbling.

سرگشته wanton; astonished, confused: a vagabond.

سرو a cypress-tree; a horn.

A سرور joy: a prince, chief.

سرشش mixing, *from* سرشتن

سزا convenient, proper.

سزاي it is proper.

سعادتمند of a good disposition; happy, august.

سعدي Sadi, *name of a poet.*
سعي ^ an endeavour, diligence.
سفتي thou piercest, *from*
سفتن to pierce, bore.
سكندر Sekander, *Alexander.*
سكون ^ quiet, resignation.
سلسال ^ pure water: a chain.
سلسله ^ a chain, series, lineage.
سلمان ^ Selman, *proper name.*
سليم ^ Selim (perfect, unblemished) *proper name.*
سمرقند a native of Samarcand.
سمن jessamine.
سمنبر jessamine-bossomed.
سنبل a hyacinth.
سنبلستان a garden of hyacinths.
سنگ a stone.
سنگين stony.
سواد ^ blackness: melancholy.
سوختن to burn, inflame.
سودمي I would touch, rub, *from*
سودن to stroke, rub, touch.
سوري a beautiful kind of red rose.
سوز inflaming, *from* سوختن
سوگند an oath.
سوي towards; a place, part, side.
سه three.
سها Soha, *name of a star.*
سهي tall, erect.
سهيل *the star* Canopus; *name of a Persian author.*
سي thirty.
سياه *or* سيه black.
سياهي blackness.
سيراب bathed, full of water.
سيزده thirteen.
سيصد three hundred.
سيم silver.
سيما the face, colour.
سيمين silvered.
سينه the bosom, breast.
سيوم the third.

ش

اش *or* ش (*annexed to words*) his, her: to him, to her.
شاخ a branch, twig, horn.
شادماني mirth.

شام the evening.
شامگاه in the evening.
شان (*for* ایشان) they; their.
شانیدن to comb.
شانزده ſixteen.
شاه a king, emperor.
شاهوش royal, princely.
شب night.
^ شباب youth.
شبی one night.
شتاب haſte.
شتاب‌کن *or* شتابی make haſte.
شتافتن to make haſte.
شتر (*pl.* شتران *or* شترها) a camel.
^ شجر a tree.
^ شجع ſtrength, force, agility.
شد he was: going, *from*
شدن to be, &c.
شراب wine.
شرمسار baſhful.
شرمساری baſhfulneſs.
شستن to waſh.
شش ſix. شصت ſixty.
^ شعرا (*pl. of* شاعر) poets, learned men, doctors.

^ شعله light, flame, ſplendor.
شکار a hunter.
شکاف breaking, *from*
شکافتن to cleave, tear, break.
^ شکایت a complaint.
شکر ſugar.
شکرخوارا eating ſugar.
شکردن to hunt, take, ſeize.
شکردان } a cheſt of ſugar.
شکرستان }
شکرلب ſugar-lipped.
شکستن to break, defeat.
شکسته Shekeſteh (broken) *the current Perſian hand-writing, uſed in Hindoſtan.*
شکفتن to bloſſom; to admire.
شکنند they bloſſom, *from the above*
شکوفه a flower.
شکیبا patient.
شکیبایی patience, toleration.
شما you, your. شما خود your-ſelves.
شمار number; numerous.
شمارا ye, you; to you.
^ شمامه odour, fragrance.

شمردن to number, enumerate.

A شمس the sun; gold.

شمشير a scymitar.

A شمع a candle, wax taper.

A شمه odour: nature, custom; an atom.

شناختن to understand.

شناس knowing, *from the above.*

شنفتن *or* شنودن to hear.

شنوده ام I have heard.

شنيدند they heard, *fr.* شنيدن

شوخ jovial, gay, wanton, bold, insolent.

A شهد honey, honey-comb.

A شهر a city; the moon; a knave.

شيدا insane; enamoured.

شير a lion; also a tiger.

شيرازه the top band of a book.

شيرازي Shiraz, *name of a place.*

شيرستان the habitation of lions.

شيرماده a lioness.

شيرنر a lion.

شيرين Shireen (sweet, gentle) *proper name.*

شيرينكار of gentle manners.

ص

A صاحب a lord, master, possessor, friend: endowed with.

صاحب جمال beautiful.

صاحب دل honest-hearted.

A صبا the zephyr; youth.

A صبح *or* صباح morning, aurora.

صبحدم in the morning.

صبحدمي one morning.

A صبر patience.

A صبي a boy.

صحبت company, society.

A صحيفه a leaf, book, page.

صد a hundred.

صددر Saddar (a hundred gates) *name of a* Persian *book.*

صد هزار a hundred thousand.

صرف كردن to expend, employ.

A صعب difficult, severe.

صف a rank, file; order.

A صفا purity, pleasure.

A صبا a calamity,

A صوت voice, sound, noise.

A صورت fancy, image, form; a spectre.

صورت كردن to feign.

^A صيام fasting; the season of fasting among the Mahomedans; *metaphorically* the spring.

^A صيد hunting; prey.

صيد كردن to take prisoner.

ض

^A ضمير mind, conscience.

^A ضيا light, splendor.

ط

^A طرب joy, mirth, festivity.

طربخانه the house of mirth.

^A طرف a border, margin, part.

^A طره a lock of hair.

^A طريق custom, way, manner.

طلبي thou askest, *from* طلبيدن

^A طلوع rising, *as the sun.*

^A طمع desire, avarice.

^A طواف a circuit, walk.

طوطي a parrot.

طوفان the deluge.

^A طي a fold, ply: folding.

^A طير a bird.

ظ

^A ظفر victory: Timur *or* Tamerlane.

^A ظلمت darkness.

ع

^A عادت custom, usage.

^A عارض a cheek; a tooth; an accident; a heavy cloud.

^A عاشق a lover, mistress; enamoured.

^A عاشقين two lovers.

^A عاقبه the end, issue, event, success; finally.

^A عالم the world, time; learned.

عالم سوزي enlightener *or* inflamer of the world.

^A عام universal: plebeian.

^A عباسي Abbasi, *name of a dynasty of Arabian khalifs.*

عبادتگاه a place of worship.

^A عبرت wonder, mystery, example

^A عجب wonder, admiration.

^A عدالت justice.

A عدو an enemy.
A عذار a cheek, face, temples.
A عراب a wild Arab.
A عرب an Arabian inhabiting a city.
A عرصه a field, court, area; an empty space: a dice-table.
A عروض poetry, profody.
A عزيز magnificent, incomparable.
A عشرت mirth, converfation; the pleafures of the table.
A عشق love.
عشق بازي fondnefs.
A عصمت chaftity, integrity; defence, fafeguard.
A عطر perfume, ottar of rofes.
عطرسا perfumed, fragrant.
A عفاك الله God preferve.
A عقد a ftring of pearls: a treaty.
A عقل prudence, memory, art, knowledge; a narrative.
A عقوبت punifhment, torment.
A علم knowledge, fcience, art.
A علما (*pl. of* عليم) learned men.
A عمر life. عمرم my life.
A عمل action, operation.
A عنبر amber, ambergris.
A عندليب a nightingale.
A عنكبوت a fpider.
A عوايب (*pl. of* عيب) vices.
A عهد age, time; compact, promife.
A عيار a touchftone, proof.
A عيب a vice, crime, ftain.
A عيد a feftival, folemnity; joy.
A عيش mirth, delight; life.
A عين a fountain; an eye, look; gold; effence: paradife.

غ

A غايب abfent, invifible, concealed.
A غبار duft; a thick vapour.
A غريب a ftranger, foreigner; extraordinary.
A غزال a fawn.
A غزل an ode.
A غزليات (*pl. of the above*) odes.
A غصّه vexation.
A غلام a boy, fervant.

A غم care, grief, terror.

غمكين sorrowful.

غمناك afflicted.

غنچه a rose-bud.

غنودن to sleep, slumber.

ف

A فاضت overflowed, *from* فيض

A فال an omen, presage.

فام coloured.

A فتنه a tumult, faction, discord, mischief, scandal.

A فخر glorious; glory, ornament.

A فدا ransom, redemption.

A فراق absence, separation.

فراموش oblivion, *from*

فراموشيدن to forget.

A فرخ happy.

فردا to-morrow.

فردوسي Ferdusi (belonging to paradise) *name of a poet.*

فرستادن to send.

فرشته an angel, messenger; fairy.

A فرقت absence; a troop; a sect.

فرمودن to command.

فرو below: dejected.

فروخت selling: he sold, *from*

فروختن to sell.

فرودآمدن to descend.

فروزي (*for* افروزي) inflamed, *from* افروختن

فروش selling.

فروشد he sells, *both from* فروختن

A فروغ splendor.

فروماندن to be dejected.

فريبي *or* فريب deceit, *fr.* فريفتن

فريدون Feridoun, *name of a king.*

فريفتن to deceive.

فسردن to freeze, congeal.

فشان scattering, *from* فشاندن

فشردن to press, squeeze.

A فصاحت eloquence, melody.

فغان sorrow, complaint: alas!

A فكر consideration, care.

فكر بفرما consider; بفرما *is the imperative of* فرمودن

فكن throwing, throw thou, *from*

فكندن to throw, throw away, lay aside.

A فلك heaven; the world; fortune.

ᴬ في in, into.

ᴬ فيض abundance: he diffused.

فيل an elephant.

ق

قاف Kaf, *the name of a fabulous mountain.*

ᴬ قد a form, figure, shape, stature.

ᴬ قدح a cup, goblet.

ᴬ قدر fate, predestination; quantity; value; dignity, power.

ᴬ قرار constancy, consistency, confirmation; quiet.

ᴬ قرين contiguous, related to.

ᴬ قصايد (*pl. of* قصيده) poems, elegies.

ᴬ قصر a palace.

ᴬ قصّه a tale; an action.

ᴬ قصيده an elegy, poem.

ᴬ قضا fate, death, judgment; jurisdiction.

ᴬ قطعه a fragment; segment, part.

قفس a cage.

ᴬ قلعة (*pl.* قلعجات) a castle.

ᴬ قلم a pen.

قلمكار a writer, an engraver.

قلوب (*pl. of* قلب) hearts.

ᴬ قمر the moon.

قمروش like the moon.

ᴬ قول a word, speech, eloquence.

ᴬ قهر violence, force, oppression; power; chastisement; anger.

ᴬ قياس measure; reasoning, thought, advice, argument; a syllogism.

ᴬ قيام station, standing; resurrection; confusion, tumult.

ᴬ قيصر Cesar, an emperor.

ک

ᴬ كَ as, like, in the same manner.

ᴬ كاتبي Katebi (a writer, secretary) *proper name.*

ᴬ كاحداقي like my eyes, *comp. of* ك like, احداق eyes, *and* ي *the inseparable pronoun* my.

كادن to caress.

كار business, object; a maker.

كارخانه a shop, place of business; the world.

كارزار a battle, conteſt.

كارگر expert: one who labours, adjuſts, penetrates, brings a thing to bear.

كارگرآمدن to penetrate, labour, &c.

كاروان a caravan.

كاستن to leſſen.

كاش would!

كاشانه a houſe, hall, gallery, chamber.

كافتن to dig.

كاكل a curling lock.

كالبد the body; a form, model.

كام deſire, wiſh.

كامران deſire; the obtaining one's wiſh.

كاه a place: a ſtraw: leſſening.

A كبر pride, magnificence.

كبوتر a dove.

A كتاب a book, letter, writing.

كجا where? whither? how?

گداختن to melt, diſpel.

گداز melting, *from the above.*

كدام who? كدامست who is there?

گذاشتن to leave, neglect.

گذرانيدن to paſs through.

گذشتن to paſs: to leave.

گر if: a performer, maker.

كرا whom; to whom? hire, rent.

گرازنده ſporting, ſkipping, ſtrutting.

گرچه though.

كرد buſineſs, labour: he made.

گردابي a whirlpool, gulf, precipice.

گردار action, labour, profeſſion; life.

گردش جام the circling glaſs.

كردم I made, *from.*

كردن to do, make.

گردن the neck.

گرز a battle-axe, mace.

گرفتن to take.

گرگ a wolf.

گرم warm. گرما warmth.

كرمان Carmania, *name of a place.*

گرو marriage, nuptials, betrothing, a pledge.

گريه *or* گري lamentation, weeping.

گريختن to flee, eſcape.

گریستن to weep.
گر that, which.
گزاردن to perform.
گذشتن to pafs.
گزیدن to choofe; to bite.
گزیده felect; moft excellent, noble, glorious: bitten.
کس a perfon, any one.
گستر fpreading, ftrewing, *from*
گستردن to fpread, ftrew, fcatter.
گسستن to break, tear.
گسیل breaking, *from the above.*
گشا conquering, opening, &c. *from*
گشادن to open, difcover, conquer; to rejoice.
گشاید he difcovers, *fr. the above.*
گشتن to become: to kill.
گسستن to break, rend.
گشفتن to fcatter, diffolve.
کشمیر Cachemire, *name of a place*
گشوده he has difcovered, &c. *from*
گشودن to difcover, open, conquer, delight.
کشور a region, climate, country.
کشیده ام I have fuffered *or* drawn

کف the hand, the palm.
گفت he faid. گفتار fpeech.
گفتم I faid.
گفتن to fpeak, fay; fpeaking.
گفتی thou haft faid; he faid.
گل (gul) a rofe.
گل (geel) clay.
گلاب rofe-water.
کلاله hair, locks.
کلام a word, writing, oration.
گلاندام Gulendam (rofe-refembling, *from* گل a rofe, *and* اندام form, figure, &c.) *a proper name.*
کلاه a diadem, cap.
گلبن a rofe-bufh.
گلبوی rofe-fcented.
کلبه a clofet, cottage, hut.
گلزار a bed of rofes.
گلستان Guliftán (a rofe-garden, bower of rofes) *title of a celebrated book.*
گلسوری a beautiful fpecies of red rofe.
گلشن a rofe-garden.

گلعذار rose-cheeked.

گلفام rose-coloured.

گلفشان strewing flowers.

گلگشت a rose-walk; bower, delightful place.

گلگون rose-coloured.

* کلیات (*pl. of* کلی) the whole; universal. The whole works.

کم little; defective; absent.

گماشتن to insert, place, commit; to loose, liberate.

* کمال perfection, accomplishment, finishing.

کمبها of little value. کمتر less.

کمعقل with little sense.

کن do thou; doing, *fr.* کردن

کنار a boundary, margin, side, part, shore; an embrace.

گنبد a vault, arch, tower, cupola.

گنده rotting, *from*

گندیدن *or* گندن to rot.

کنیز a servant maid, female slave.

کو where?

گو say thou, *from* گفتن

گوش an ear.

گوش کن listen thou, *from*

گوش کردن to listen.

گوشه a corner.

کوفتم I smote, *from*

کوفتن to smite.

گوناگون various, many-coloured

کوه a mountain.

گوهر a jewel, pearl; lustre; essence; self-existing.

که who, which; since.

کی who.

گیتی the universe.

گیر taking.

گیرد might take, *both from* گرفتن

کیست who is it? *comp. of* کی who, *and 3d pers. pres. of* بودن

کینه *or* کین hatred, revenge, rancour. کین full of.

کین that these, *comp. of* ک *and* این

ل

لاله a tulip.

لالهزار a border *or* bed of tulips.

لاندن to move.

لب (*pl.* لبان) a lip; margin.

A لب the heart, pith, marrow.
لبالب up to the brim.
لشکر an army.
لشکرکشی a conquering army.
A لطف benignity, gentleness, grace, favour, humanity, generosity.
لعل a ruby, ruby lip.
لک a lack, a hundred thousand.
A للسجود for the worship (of God) *comp. of* ل *for, and* ل *for the Arab. article* ال *and* سجود adoration.
A لولیان the most precious sort of pearls; beautiful women.
A لیث a lion.
لیکن but.
A لیل Leil *or* لیله night.
لیلی Leila, *a woman's name.*

م

م (*annexed to words*) my.
A ما water, liquor, juice.
A ما that, which.
ما we; our. ما خود ourselves.
ماده female: a woman.
مار a serpent.
مارا us; to us.
A مالب bent, *from* میل
مالیدن to rub, grind, polish.
ماندن to remain.
مانستن to resemble.
مانند they remain, *from* ماندن
ماه the moon: a month.
ماه رخ with cheeks like the moon.
ماه روی with a face like the moon.
ماهی lunar, monthly; a fish.
A مایل inclining, having a propensity.
مبادا lest, by chance.
A مبسوط extended, dilated, spread.
مپرس do not ask, *from* پرسیدن
A مثال similitude, resemblance.
A مثنوی rhyme.
A مجلس an assembly, banquet.
A مجنون Megenun (distracted with love) *proper name.*
A مجمع a place where people assemble; a collection, junction.
A محبت love, friendship, benevolence; affection; company.

ᴬ محبوب a friend, miſtreſs; amiable, dear, beloved.

ᴬ محبوس confined, impriſoned.

ᴬ محرم a friend, counſellor; ſpouſe, huſband, wife; any one who from their ſtation in a family is admitted into the *haram* or womens apartments.

ᴬ محقّر vile, contemptible, trifling.

ᴬ محلّ place, time, opportunity.

محمّد Mohamed (praiſe-worthy) *proper name.*

ᴬ محنت affliction, diſgrace.

ᴬ مختصر contracted; an epitome.

ᴬ مختلف diſcordant, confuſed.

مخزن a magazine, treaſury.

ᴬ مدبّر governing; a governor, magiſtrate.

ᴬ مدّت a ſpace of time.

ᴬ مدهوش aſtoniſhed, diſturbed.

ᴬ مذاق to taſte; the taſte, palate.

مرا me; to me.

ᴬ مراحم (*pl. of* مرحمت) favours, graces.

ᴬ مراد deſire, will, affection.

ᴬ مراهم (*pl. of* مرهم) remedies, plaſters.

مرد *or* مردم a man, hero; brave.

مردانه courageouſly, manfully.

مردن to die; to be extinguiſhed.

ᴬ مروّت courteſy, generoſity.

مژده joyful tidings.

مست enamoured, intoxicated.

ᴬ مستغني diſdainful; rich; content.

ᴬ مشامّ perfume; the palate.

ᴬ مشاهده the ſight.

مشاهده نمودن to view.

ᴬ مشرق the eaſt.

ᴬ مشغول attentive; attention.

مشک muſk. مشکبوی ſmelling of muſk. مشکين muſky.

ᴬ مصرع *or* مصراع an hemiſtich; one half of a folding door.

ᴬ مصدر a ſource; infinitive.

مصلّا Moſella, *name of a place.*

ᴬ مضرت damage, diſadvantage.

ᴬ مطرب a ſinger, muſician.

ᴬ معذور an excuſe.

ᴬ معرکه a battle, field of battle.

A معشوق a friend, a lover.

A معشوقه a mistress.

A معطر scented, perfumed.

A معقول reasonable, rational, probable, pertinent.

A معما an enigma, mystery.

A معني sense, idea, signification.

A معهود established, known.

A مغ a priest of the Persees, Guebres *or* worshipers of fire.

مغبچگان cup-bearers.

مغز the brain, head, marrow, substance, *or* best part of any thing.

A مفارقت separation, alienation.

A مقام condition, station; dignity; office: residence: musical tone.

A مقدار quantity, space, number.

A مقصود intention, will, desire.

A مقلب a conductor, mover, disposer.

A مكافات a recompence, reward.

مگر perhaps, by chance: unless.

مل wine.

A ملاح a sailor.

A ملك a kingdom, power, possession, inheritance; an angel.

A ملمعات rays of light.

من I: my. من خود myself.

A منتها finished, concluded.

مند full of, endowed with.

A منزل a house of entertainment, an inn; any place where travellers rest at night; a day's journey, a stage.

A منصور a conqueror, triumpher.

A منفعت advantages.

A منقار a bird's bill.

منيار do not bring, *the imperat. of* آوردن *with the negative prefixed.*

منيوش listen not, *the negative imperative of* نيوشيدن

A موج a wave.

A موجب a cause; an acceptor.

A موزون melodious; adjusted, arranged, weighed.

A موسم time, season.

A موصل Musul, *name of a place.*

موي hair.

A مويد firm.

^A^ مهجور separated, repudiated, abandoned.
مهر the sun; moon; love: a sealring: a gold coin about 1l. 16s.
مهوش like the moon.
مي wine.
مي *characteristick of the pres. tense.*
مبار do not bring, *the negative imperative of* اوردن
ميان between, among: middle.
ميامبز do not mix *or* sprinkle, *the negative imperat. of* آميختن
مي بيني thou sawest, *2d pers. present of* ديدن
ميخواره a wine drinker; an earthen drinking vessel.
ميداني thou knowest.
مير dying, *from* مردن
ميرزا the son of a prince *or* great man, a knight. ميرزا مهدي Mirza Mahadi, *proper name.*
ميروبي dost thou grow? *from* رستن
ميزني thou strikest.
ميزيبد is it becoming?
ميغ a cloud, a fog.
ميفروش a seller of wine, *comp. of* مي wine, *and part. of* فروختن
ميكشي thou drawest, bearest.
مينالم I complain, *from* ناليدن
ميوها fruits.

ن

نا not. نا اميد hopeless.
ناب pure, sincere; like.
ناتمام imperfect.
ناچيز worthless, despicable.
^A^ نادره memorable events; rare.
نادر شاه Nadir Shah, *prop. name.*
ناز blandishments; wantonness.
نازك gentle, tender, delicate.
نازنين elegant, delicate, amiable.
ناشگفته unblown, unblemished.
ناشناس ignorant.
^A^ ناصر a conqueror, defender.
^A^ ناظر a spectator, superintendant.
نافه a bag (of musk); the navel.
ناك full of. ناگه suddenly.
ناگهان unexpectedly.
نالان plaintive, complaining.

نالیدن to complain.
نام a name. نامترا thy name.
نامدار illustrious; a hero.
نامه a book, history.
نان bread.
A نایب a viceroy, deputy.
نبرد a battle, war.
نبود is not. نبود مي I would not have been.
A نبي a prophet.
نتابم I will not turn.
نترسي do you not fear.
نتوان it is impossible.
A نثار scattering, dispersing.
A نثر prose; to diffuse, strew.
نجستمي I would not have fought, *or* leaped.
A نجم a star, planet: fortune.
A نحو grammar, syntax.
نخچیر hunting; the chace; prey.
نخست first.
نخشبي Nakhshebi, *prop. name.*
نر male.
نرگس a narcissus.
نرم gentle, tame; light: soft.
نزد near.
A نزل descending; hospitality.
A نزول descent; happening.
A نسخي Niskhi (a transcript) *the character in which* Arabick *manuscripts are generally written.*
A نسیم a gale.
نشاستن to cause to sit down.
A نشاط alacrity, pleasure.
نشاندن to fix.
نشستن to sit down.
نشنوي you do not hear.
نشین sitting, *from* نشستن
A نصیحت counsel, exhortation.
نظامي Nezami, *name of a poet.*
A نظر the sight, the eye.
نظرباز rolling the eyes, ogling.
A نظم verse; a string of pearls.
نعرەزدن to call *or* sing aloud.
A نعمت a benefit; victuals.
نغز beautiful, good; swift.
A نغمه musick, harmony.
A نفس soul, self; breath; desire.
A نفع gain, utility.
A نقد ready money.

ع نقش painting, embroidery.

ع نقل a narration, report, copy, translation.

نگار a picture, ornament; a beautiful woman.

نگارستان Negarstan (a gallery of pictures) *title of a celebrated book.*

نکته subtilties, mysteries.

نگرستن to view.

نکوي *or* نکو good.

نگه *or* نگاه custody, care, observation.

نگهدار preserve thou, *imperat. of* نگهداشتن

نما showing. نمودند they show.

نمودن to show.

نوا melody, voice: wealth.

نواب (*pl. of* نایب) viceroys, &c.

نواختن to soothe.

نواز soothing, *from the above.*

نوازش (*pl.* نوازشات) a favour.

نوازنده soothing, warbling, *from* نواختن

نواله a benefit.

ع نوبت a turn, change, watch, centinel. نوبت زدن to relieve guard

نوبهار the spring, the early spring: new year.

ع نوح the prophet Noah.

ع نوحه a complaint.

نود ninety.

ع نور light, brightness.

نوروز the first day of spring.

نوزده nineteen.

نوش drinking, a drinker; any thing drinkable, *from* نوشیدن

نوشتن *or* نوشتن to write.

نویس write thou, *from the above.*

نه nine.

نه placing, *from*

نهادن to place.

نهاده ایم we have placed.

نهال a tree, shrub.

نهان hidden, *from* نهفتن

ع نهر a river; flowing.

نهفتن to hide, lie hid.

ني a pipe, flute.

نیز even, also: again.

نیست there is not.

نبشتن to write.

هفت seven. هفتاد seventy.
هفده seventeen.
^ هل whether, but.
هم and, also; together: both.
^ هم (*annexed to words*) their.
همآشیان of the same nest.
همان only.
همانم directly.
همآهنگ of the same inclination.
همبزم of the same banquet.
همبستر lying on the same pillow.
همچنین in the same way.
همچو *or* همچون like, as.
همخوابه sleeping together.
همدم breathing together.
همراز an intimate friend.
همنشین sitting together; a companion.
همه all, universal.
همیرسین it arrives, comes.
همیرفتم I went, *from* رفتن
همیشه always.
هندو; black; an Indian.
هنگام time, season.
هنوز yet.
^ هوا air: wind: sound.
هیچ no, never.
هیچ میدانی dost thou not know? *from* هیچ دانستن
هیشتن to lay down.

یا O! or.
یابان *or* یاب finding.
یابم I may find, *both from* یافتن
یاد remember; memory, record.
یار a friend, mistress; defender; power, advantage.
یاربّ O heaven! O Lord! *comp. of* یا O! *and* ربّ a lord, master.
یازده eleven.
یاسمین jessamine.
یافت he found, *fr.* یافتن to find.
یاقوت a ruby.
یت (*annexed to words*) thy.
^ ید the hand; aid, power, strength
یش (*annexed to words*) their.
یعنی that is to say, viz.
یغما prey, spoil, booty.
یک one.
یگانه a hero, conqueror; incomparable; unequalled.
یکتای precious, valuable, rare.
یکدانه inestimable, rare.
یکدم one moment.
یکدو one *or* two, a few.
یکدیگر one another.
یکروز one day.
یم (*annexed to words*) my.
یمن Yemen, *Arabia the happy.*
یوسف Joseph.

THE END.

نیک good, excellent.
نیکو bright, beautiful, elegant.
نیکویی reputation, goodneſs.
نیل the river Nile.

و

و and; he, ſhe, it.
واپس after, behind, again.
واپس داشتن to detain.
A واضح evident.
A واقعات actions, occurrences, events: battles: misfortunes.
وان Van, *name of a town.*
A وجود eſſence, ſubſtance, exiſtence, nature, body, perſon.
وجود کردن to commit, perform, give a being to.
وار *or* ور like, poſſeſſing.
A ورق a leaf *of a* tree *or* paper.
وز and from.
وزید it blows, *from* وزیدن
وست he, ſhe, it is.
وش like, reſembling.
A وصال enjoyment; arrival; meeting; conjunction.
A وضع ſituation; action; geſture.
A وفا good faith; a promiſe.
A ولي but: a prince: a ſlave.
وي he, ſhe, it; his, her, its.
ویرانه a deſert; depopulated.

ه

A هایل dreadful, terrible.
A هجر *or* هجران ſeparation, abſence.
A هجوم an aſſault; impetuoſity.
هر *or* هران every: ſoever.
هرات Herat, *name of a city.*
هرجاکه whenever.
هرچه *or* هرانچه whatſoever.
هرچندکه *or* هرچند although.
هرکجا wherever.
هرکجاکه whereſoever.
هرگز ever.
هرگزنه never.
هرکه *or* هرانکه whoſoever.
هزار a thouſand; a nightingale.
هستن to be, exiſt.
هشت eight. هشتاد eighty.
هشده eighteen.